THE NEW YORK DRAMATIC MIRROR

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MONA MORA.

TO MANAGERS.

THE DRAMATIC MIRROR is preparing for publication at an early date its annual Roster of the American Theatrical Profession. Managers will confer a favor by sending at once to this office the list of their companies, their business staff, and date and place of the opening of their season.

LIFE AT PEAK'S ISLAND.

Peak's Island, Me., is about the same distance from Portland that Brooklyn is from New York. It is three miles long and one mile-and-a-half wide at the broadest part. Whatever direction the wind may blow from there is always a breeze there.

The island is the Mecca of many professionals in the Summer season. Bartley McCullum's Summer Pavilion Theatre is in its fifth season, and the attendance is very large. The patronage is drawn entirely from Portland, for the coolness of the weather has prevented the usual influx of visitors, and cottages and hotels are virtually empty. Crowds come over in the steamboats and return after the performance.

The regular company comprises Florence Hamilton, Daisy Lovering, Mamie Ryan, Hattie Foley, Ed. J. Morgan, Emmet C. King, John R. Armstrong, George K. Robinson, George K. Henrie, G. L. Patch, Frederic Rounds, Eddie Roche and Phil Lovering. Bartley McCullum is manager, Jere Grady stage manager, Peter E. McCallum press agent, Harry Browning machinist, and Charles A. Donovan treasurer. The Hengler Sisters danced between the acts for several weeks, but they have now returned to New York. Eddie Collyer, their teacher, was also here for a week.

Many professionals are regular visitors here, and McCullum gets from them any additional aid he requires. For instance, Ada Lewis, of Harrigan's, gave her new pantomimic dancing Tough Girl specialty between the acts in order to perfect it for next season's use in The Country Sport. Will F. Denny, the comic singer, is also singing every night, having been specially retained for the season. Balloon ascensions are features of the entertainment.

Greenwood Garden is open under direction of its proprietor, James Brackett, and the Toboggan Slide and Roller Rink are under the same management as before.

Major T. C. Howard has charge of the Mineral Spring House and the restaurant opposite, both of which are the property of "Uncle" Abe T. Sterling, who is one of the best-known characters of the island and the one who has been largely instrumental in making it a popular resort. He owns the Pavilion Theatre and all the adjacent land on both sides of the avenue. To him belongs the credit of first introducing amusements on Peak's Island, and he has been catering to the public for twenty-three years. He has quite a record as a mariner, having commanded vessels on many important voyages. He has been shipwrecked. He was General B. F. Butler's special and trusted private agent during the Virginia campaign. He has consequently a fund of original anecdote.

"Uncle" Abe contemplates building a regular modern Summer hotel, and putting Major Howard in as manager next season, "as he thinks I'll make a better hotel keeper than actor," explains the Major.

The Mineral Spring Cottage is a notable landmark, and was formerly the boyhood home of ex-Speaker Thomas B. Reed, who ran about as a barefooted boy over his parents' extensive property on the island.

Emma and Edith Pollock and all the family, excepting Evelyn, are at their last season's home, the Oakes Cottage. Edward P. Sullivan, who has also spent the past two Summers here, will arrive next week. Manager Lothrop has offered him inducements to relinquish his starring tour next season and head one of the new Lothrop enterprises. George P. Magee, treasurer for Alexander Salvini, is making a stay here in his yacht *Lurline*, and treating his less fortunate acquaintances to trips on the sea. Charles Cowles arrived on July 21 direct from New York. He will present his new play, written by McKee Rankin and himself, entitled The Baxters, during the second week of August. McCullum will get up special scenery.

"Punch" Washburn has just arrived from Europe, where he went with Grimmer and the exhibition horse, "Marquis." He was in London, Paris, Vienna, and elsewhere. He has opened his entertainment opposite the theatre.

Jennie Bishop, "the colored Jenny Lind," is here with her mother and Manager Potter. She came over under engagement to sing at the Rink on Sunday evening, but the City Marshal forbade it, so she gave a free concert in the afternoon on the piazza of the Peak's Island House.

Harry Fielding and Maggie Walker and their pretty daughter are at their home, and play occasional jobbing engagements at the Pavilion.

Harry Sefton, the dancing spider, and his wife, Mary B. Deagle, are at their last season's dwelling, and George Deagle, the veteran St. Louis manager, is visiting them.

William De Shetley is eating clams at the Union House, and Jules Cluzetti, of Modjeska's company, and his handsome wife, are testing the chowders at the Sunnyside.

Fred. Herbert, of the Herbert Brothers, a former side partner of Howard's, brought over a lot of the boys on Sunday.

James L. Horne, of the Soudan company, and several of Rich and Harris' new people, are here until required to report for rehearsals. Lorena Atwood is at the Browning's House.

CITIZEN TRAIN OFFERED A PLACE.

A slight earthquake shook the Rialto the other day when a daily newspaper announced that Steve Brodie had offered George Francis Train a star part in his new play, On the Bowery. The Brooklyn Bridge jumper said that the Sage of Madison Square had not refused his offer, nor had he accepted it. Apropos of the rumors Mr. Train addressed one of his characteristic screeds to Manager Thomas H. Davis, who has Brodie under engagement.

MONA MORA.

Rare womanliness and intellectuality speak in the picture on the first page of THE MIRROR this week. The subject is Mona Mora, an actress of refined gifts. Miss Mona was born in Boston of French parentage, and is descended from an old and aristocratic French family that numbers among its members General Murat, who accompanied Napoleon on the ill-fated march to Moscow. Miss Mora was a student at the Convent of the Sacred Heart in Paris, and later was graduated from the Convent of the same order in this city, four years ago. She then entered the School of Oratory and Literature of Boston, from which she was graduated in 1891 with the honor of a degree. Her aspirations had been for the theatrical profession, which she now entered. She was connected with several theatrical companies, in each of which she gave new evidence of her dramatic aptitude. She is an accomplished linguist, and has played both in France and Germany in the languages of those countries. She has also appeared in Shakespearean roles, for her work in which the Boston press has praised her, and has also personated Parthenia in a praiseworthy manner. With her other accomplishments Miss Mora is a musician, being a notable performer on the harp, and she is also a painter, having studied in oil in Paris. She is also an author, and her stage writings include three plays, one of which, George Pembroke's Patient, she intends to give a trial performance next Spring, and in which she may star later. Her other plays are a three-act comedy, Those Pretty American Girls, and a play for a soubrette star entitled Sweetbriar. Miss Mora is very engaging in appearance, of slender, graceful figure, has a face of fine mold and mobility, and a voice sweet and expressive. She is ambitious for a high place in the profession, and with this ambition unites great earnestness. She desires an engagement in some New York company in which she may give evidence of her ability and her conscientiousness.

THE RAINMAKER OF SYRIA.

"It looks like old times to see the chorus girls come around to the Casino," said Manager Charles Barton to a Mirror reporter yesterday. "We advertised for fifty chorus girls to appear in The Rainmaker of Syria, Rosenfeld and Aronson's operatic spectacular comedy, which will open on Sept 25. Mark Smith will play the part of The Rainmaker. The chorus begin rehearsals today.

"We think the piece will prove a success. It will be elaborately staged. Percy Anderson, of London, has furnished the designs for the costumes. Scenic Artist Gros has gone to Chicago to make studies of the Syrian village on the World's Fair grounds, and will prepare models there for his work. The Syrian village scene will be in the first act, and the interior of a palace hall will be shown in the second act.

"We are at work on the cast, but I cannot tell just now, with the exception of Mark Smith, who will be in it. There are eight strong parts, including those for three women. The Casino orchestra will attend to the music. There are several jingling, catchy airs in the piece.

"Owing to the fact that there are several other pieces bearing the title, The Rainmaker, Sydney Rosenfeld had his work copyrighted two years ago as The Rainmaker of Syria. Donnelly and Girard's farce comedy is entitled The Rainmakers, and is altogether a different sort of work. The season of The Rainmaker of Syria will continue sixteen weeks, if it prove successful at the opening. The house has been leased for eight weeks at $750 a week, with a privilege of extending the time as many more weeks at the same rental."

"PARSON" DAVIES AND JACKSON.

"Parson" Davies was scudding down Broadway before a stiff breeze the other day with his smile when a Mirror reporter struck him amidships. The coming actor luffed, and went into stays. Then he was spoken and told how Peter Jackson, the antipodean gladiator, was studying nights and days and Sundays to perfect himself in the part of the lowly Uncle Tom. Joe Choynski will act the part of George Shelby in Harriet Beecher-Stowe's old play, and the redoubtable "Parson" himself will impersonate Colonel Skaggs, the auctioneer. Cincinnati has been chosen as the place and Sept. 4 as the date for the opening of the "Parson's" Uncle Tom's Cabin company. Jackson and Choynski will give boxing exhibitions in the course of the performances.

THE AMERICAN STILL BOOMING.

No midsummer theatrical performances in this city have ever met with the phenomenal success of those at Mr. French's American Theatre. Whether the thermometer and old humidity are struggling to reach the top notches of the heated term or cooling breezes temper the atmosphere, it is all the same at the American—the audiences are limited only by the capacity of the house. This extraordinary success has demonstrated the fact that the new theatre is located in the right spot, and that Mr. French builded better than he knew, although he believed that his venture would prove successful, if not at once at least in a short period of time.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. M Clellan, Gen. Eastern Agent, 429 Broadway, New York F. A. Palmer, Asst. G. P. Agent, 201 Clark Street Chicago, Ill. F. Chandler, G. P. Agent, St Louis, Mo.

GOSSIP OF THE TOWN.

V. de Pachman, the pianist, was registered in this city last week.

Edmund Stanley, the tenor of the De Wolf Hopper Opera company, is summering at Bronxdale. He drives to and from the Broadway Theatre daily.

Ida Sollee has been engaged to play juvenile with The Danger Signal.

William H. Hamilton has brought suit in the Jefferson Circuit Court at Louisville, Ky., against J. C. Duff, claiming $275 balance of salary. Plaintiff recites that he was employed by defendant as an opera singer at $60 per week, and that he had performed for five weeks but had received only $25 per week.

Paul Scott, who will assume the leading role in The Romany Rye, has returned from a fortnight's visit to Wilkesbarre.

John Stetson has two new plays for next season, The Profligate and The Interloper.

An historical play, founded on the life of Aaron Burr, called An American Emperor, written by Will Wright, of Minneapolis, formerly a reporter and now manager for James Whitcomb Riley, has been accepted by Richard Mansfield.

Nina Bertini-Humphreys joined Heinrich's Grand Opera company upon the disbandment of the O'Neill Opera company. She is singing very successfully in The Huguenots, The Bohemian Girl, Carmen, Maritana, and Fra Diavolo.

Katie Emmett, who owns The Waits of New York, through her counsel, Colonel George H. Hart, has appealed from Judge Sedgwick's decision, in her suit against Huber and Burns, in which it has been held that A Waif of New York is no infringement of the title of the former play.

At an entertainment for the benefit of the Little Mothers' Aid Society at the Madison Square Concert Hall last Tuesday night, the following took part: The Brothers Perry, Mrs. Pemberton-Hicks, and Fred. Emerson Brooks.

In the United States Circuit Court of Appeals, at Portland, Me., last week Monday, arguments were made in the equity suit brought by David Henderson against Eugene Tompkins, to restrain the latter from using the song "I Wonder if Dreams Come True" in Babes in the Wood.

Grant Parish's season at River View on the Potomac, near Washington, has been highly successful. His new book, "Life Deshabelle" will be out Sept. 1, and promises to create a sensation in Washington as his characters are from life in the smart set at the Capital. Mr. Parish will sail on Sept. 18 for London where he will spend several months.

An elaborate souvenir of the one hundredth performance of America at the Chicago Auditorium has been issued. It is a complete book of the play itself, illustrated lithographically, and enclosed in a pretty embossed cover.

Alma Strong, who has been engaged to originate a leading part in Darkest Russia, is resting at her home on the Palisades of the Potomac and recovering slowly from the effects of injuries caused by a fall through the broken stage of the Opera House at Trenton, N. J., last December.

M. Gabert, manager and proprietor of the Columbia Opera House, Navasota, Tex., has returned home after a stay of thirty days in Chicago where he gave the contract for his scenery to Sosman and Landis, and also left an order for chairs with the Andrews-Demarest Company. His new Opera House, which will be completed by Sept. 1, will be the best theatre in Central Texas. He has booked a good many attractions during his stay North, and has also secured a good many attractions through the American Theatrical Exchange.

Mark Smith will play the leading role in The Rainmakers, which will be produced at the Casino.

Rita Selby has left the Trip to Chinatown company, and her place is taken by Lillian Barr. Miss Selby was married to a young man named Tilford some time ago, and it is said that her retirement is upon his request.

Charles Dickson's company will begin rehearsals on Aug. 7 for his next season's tour. Mr. Dickson will open his season in New Rochelle, where he numbers a host of friends.

Emil Heusel, for years a member of Harrigan's company, will play a German dialect part in The Hustler next season.

Springer and Welty's Black Crook ballet is rehearsing in Central Music Hall daily under the tutorship of Signor Romeo. Sam W. Dawson, formerly manager of the Bijou Theatre, Pittsburg, will attend to the advance work.

Jacob Litt will arrive in town this week. He writes from St. Paul that his stock companies at the Grand Opera House in that city, and at the Bijou Opera House in Minneapolis, have been playing to good business. Palmer's Theatre successes and standard plays have been performed to the satisfaction of the people of the Twin Cities. Bettina Gerard made a hit in both companies. She will be a strong card as Madge in Mr. Litt's new play, In Old Kentucky, which will be produced at the Bijou Theatre, Pittsburg, on Aug. 28.

The Hustler company will leave town on Aug. 8 and open in Pittsburg on Aug. 14. John Kernell will play his original part. New features have been added to the piece. Kernell will sing a new song which Manager Litt thinks will become as popular as "McGinty." James Norrie, the tenor, who was with The Old Homestead for a long time, will be heard in The Hustler, and Mollie Thompson will introduce a new specialty. Gus Hills and Ed. Heffernan will also be seen in new business. A $600 hand organ and a real fire patrol wagon drawn by real horses are among the "props."

Edward Trail, a popular agent, has been engaged by W. A. Edwards to go in advance of N. S. Wood.

The Still Alarm will open its season at the Bowdoin Square Theatre in Boston, on Aug. 5. Will Keogh, the manager, has great faith in the "early bird" maxim.

Clement Herschel will remain with the Bostonians next season, although he has had several other flattering offers.

The Baker Opera company will take a steamer for New Orleans on Aug. 28.

Maclyn Arbuckle has been summering near Waddington, N. Y. He will remain in New York until Aug. 15, when he will start for San Francisco, where he will appear in The Girl I Left Behind Me.

The New People's Theatre in Brooklyn, E. D., under the management of Howard and Sloane, is rapidly nearing completion, and will be a very cosy place of amusement. Mr. Howard informs THE MIRROR that it will be a combination house for all sorts of attractions. The season will open on Sept. 2.

Sandow, the strong man, is now a feature of the Trocadero, Chicago.

W. G. Stewart, late leading baritone of the Baker Opera company, has joined Pauline Hall.

Henry Doblin, who has been quite ill, is fully recovered and again on duty in the interests of Charles Dickson.

A good proof that the thirty or more theatres in this city are not too many is furnished by the fact that the Rosenfeld Brothers have as yet been unable to secure a house for the Bohemian Opera company, which they will bring to this country next Fall.

Fred. G. Ross has signed with W. H. Crane to play the part in Brother John lately assumed by Mr. Gilmore.

Johnstone Bennett, who will open at the Standard Theatre on Aug. 28 in Fanny, will give a performance of Jane at the West End Hotel, Long Branch, next Friday evening.

Willard Lee has been specially engaged to originate the leading part in Elmer E. Vance's new play. Mr. Lee has been spending his vacation at Wopsononack, Pa., but left last Wednesday to go to Chicago, where he will remain two weeks and then proceed to Columbus, O., for rehearsal. His long vacation has greatly benefited Mr. Lee.

W. S. Ross and wife (Lillian Wood) are spending a few weeks at their home, Woods' Ocean Cottage, Nantasket Beach, Mass.

Mr. and Mrs. Thomas Q. Seabrooke are so well pleased with Larchmont, where they are occupying a cottage this Summer, that they are strongly inclined to buy property there on which to build a permanent Summer home.

Charles Dickson will pay a visit to the Pacific coast next season.

Elaine Eilson is spending the Summer at the Argyle, in Babylon, L. I. She will have an important part in Fanny when it is produced at the Standard.

Mr. and Mrs. A. H. Stuart are engaged for the stock company at Forepaugh's Theatre, Philadelphia.

The Eaves Costume company have purchased all the costumes made for The Robber of the Rhine at a cost of about $10,000, and will sell them at a great reduction. Somebody might write a more successful opera around them.

James Horne, who has been with The Soudan for the past two seasons, has been re-engaged as leading man of that attraction.

It is said that Carl Rosenfeld, of the Rosenfeld Brothers, managers, has mystic aptitude quite as startling as that shown by some of the professional magicians. One of his mechanical inventions, which created great surprise in Europe several years ago, will be introduced in A Trip to Mars, the new spectacular play of the Liliputians that will be produced at Niblo's Garden next month. It is an optical delusion, and is called "The Flying Heads." While the Liliputians are occupying the stage they will suddenly disappear, and a moment later the heads of the little actors will be seen flying through the air while they sing a topical song. The device will be patented in this country.

William C. Justice, treasurer of the Hoop of Gold company last season, and for the past six years connected with the Opera House at New Castle, Pa., sustained a singular accident in that theatre on July 22. Justice was laying out lithographs on the stage when a twelve-pound crowbar fell from the flies, a distance of forty-seven feet. The bar struck him on the back below the right shoulder blade, and penetrated the body, coming out at the abdomen. Little hope is entertained of his recovery. Stage Carpenter Lynn was at work on the platform from which the bar fell, but as he had repeatedly warned Justice of his danger, no blame can be attached to the stage manager.

Peter F. Dailey and Mrs. Mary E. Angus (May Hanley) were married at St. Mary's Church, Bensonhurst, L. I., at six o'clock last Wednesday afternoon by the Rev. Father Wrightman. The wedding was witnessed only by the relatives and a few intimate friends of the contracting parties. John E. Hogarty was best man, and Loretta Dailey, a sister of the groom, acted as maid of honor. The bride was attired in a gown of heliotrope chiffon trimmed with yellow ribbons, and wore diamonds. She carried tearoses. Miss Dailey wore white China silk, trimmed with lace. After the ceremony the wedding party drove to the Hotel Brighton, Coney Island, where dinner was served in a private parlor, and afterward the party drove to Westlawn, the Summer residence of W. H. West, brother-in-law of Mr. Dailey, at Bensonhurst. Several handsome gifts and many telegrams of congratulation were received. On Sunday Mr. and Mrs. Dailey left for Boston, where Mr. Dailey is rehearsing his new play, A Country Sport, which will be produced at the Columbia Theatre on Sept. 4. Mrs. Dailey will not appear with her husband.

Tony Pastor's preliminary season was commenced last night before a fair audience. The main feature of the programme was the American debut of Nellie L'Estrange, a serio-comic and character singer who is very popular in London. Miss L'Estrange is handsome, vivacious, and a charming singer, and her hit was immediate and pronounced. Ross and Fenton were also seen for the first time this season in New York. They appeared in a very comic travesty of Fedora as played by Duse. Professor Thornbury, an English crayon artist, interested the audience by drawing pictures in colors. Phyllis Allen sang to the pleasure of her hearers; the Haytors, Arthur, Frank and Miss Edie, entertained; Musical Dale proved himself to be the most finished artist in his line on the vaudeville stage; the Patterson Brothers performed marvelously on the horizontal bar. McMahon and King, buck and wing dancers, pleased with their work, and John J. and Lillie Block gave their novel sketch. In its individual acts and as a whole the performance is very entertaining, and Mr. Pastor may be assured that his enterprise in introducing foreign artists, and his care in the tone of his entertainment are fully appreciated by the public to which he has catered so long.

The boxing kangaroo is still the chief feature at Koster and Bial's, and is a most interesting exhibit. Bluebeard is quite as amusing as any of the light pieces that preceded it, and the vaudeville performers seen are all clever in their lines. But a few weeks yet remain before the removal of Koster and Bial to their pretentious Manhattan.

Summer has no terrors for the audiences that continue liberal patronage of The Prodigal Daughter and the roof garden entertainment at the American.

Hopper and his associates exert themselves industriously in Panjandrum for the pleasure of Broadway audiences.

THE RIGHTS TO ERMINIE.

A. H. Canby, manager of Francis Wilson's company, was asked the other day if he read the interview in last week's MIRROR in which Fred. Solomon declared his intention of producing Erminie next season in spite of the fact that the opera has been purchased by Mr. Wilson and Mr. Canby. He said:

"Yes, I read it. Solomon reminds me of those naughty little children who tell their papas they won't go to bed, and a minute later there they are—just where they had to go—and a lively irritation on their ears and backs remains as a reminder that *must* means a great deal more than *won't*.

"Why, I have a letter from Mr. Solomon only a few months old in which he tells us that as soon as he learned that we had purchased Erminie he sat right down and wrote for our terms and our consent for his company to play it in cities where there was no possibility of our appearing, and in conclusion he begs to assure us that he is far too honorable to infringe upon our rights or stoop to a mean action. We replied with an explanation why we were compelled to decline to permit the opera to be played by any company other than our own. Then this paragon of honor, who, it seems, mistakes honor as a synonym for convenience, openly declares that we have no rights, that the opera is public property, and that he means to play it, or a close imitation of it.

"Now, I want to say to the managers with whom this company of Solomon's is booked, that Erminie is exclusively our property by proprietory rights, and we have in our purchase papers even gone so far as to obtain from Jakobowski, Paulton, and others through whose hands the opera has passed full legal acknowledgments, signed by each of them, of every transfer that has been made, and finally these facts have been attested in the paper by the United States Consul in London.

"All this talk about Aronson not being able to prosecute pirates is bosh, for I was Aronson's business manager when he had the trouble with Wilbur, and I know exactly why Wilbur continued to play it. It wasn't because he couldn't be stopped. But that is a part of Aronson's own private business.

"The story that Jakobowski once wrote a letter saying Erminie was public property is another Aronson story that they have industriously circulated ever since we purchased the opera. So if the Solomon company do play Erminie we shall not only prosecute him, but we shall make the local managers parties to the suits.

"I have directed our attorneys, Messrs. Hyde and Leonard, to prepare for business with Mr. Solomon at the very first opportunity."

CHANGES AT THE GRAND.

The Grand Opera House is in a maze of scaffolding and a myriad of workmen are reconstructing the entire interior. The old flooring has been taken out, and new hardwood floors put in its place. The dress circle has given way to a parquette that extends over the entire lower floor, and the former private boxes have been removed and the line of sight in the main auditorium has been greatly improved by the change. A new proscenium, with fire-proof walls, has been built, and other safeguards against fire introduced. The ventilation will be better than ever; in fact, the whole interior will be brighter and cosier than the old house. The decorators are now at work.

ACTORS AND THE ACTORS' FUND.

If the men of the American stage will take pains to examine into the work of the Actors' Fund; if they will carefully compare the methods employed by the Fund's officers and trustees, and the practical good accomplished by the organization, with the methods and work of other like organizations, they will learn that among all institutions founded in the name of charity the Actors' Fund, perhaps, approaches closest to the true meaning of the word.

Several weeks ago a man of seventy, ill, decrepit, penniless knocked vainly at the doors of nearly all the metropolitan institutions supposedly devoted to aiding the friendless. He was a Philadelphian and asked for money enough to enable him to reach his home. Albeit it was proved that the man was in every way worthy of aid, it was found impossible to give it to him because of the rules and restrictions that govern our charities.

In giving his history the old man chanced to disclose the fact that in his youth—some fifty years ago—he had been a property man in a Philadelphia theatre. Some one suggested that he should apply to the Actors' Fund. He did apply, and he was immediately given his ticket to Philadelphia.

Non-professional people who have become interested in the Actors' Fund regard it with heartiest admiration as a practical embodiment of the best and broadest spirit of charity, the spirit which extends a helping hand to the unworthy as well as to the worthy. And yet, the writer of these words has seldom heard an actor refer to this noble organization save in supercilious criticism or with covert sneer.

The men who direct the Actors' Fund; who give time, money, thought and patience to the labor; who are frequently called upon to sacrifice their own personal interests to the higher interests of the charity, perform their duties as well as they are able. If this performance does not always satisfy the vast army of critics (who, as a rule, do nothing whatever to aid the work) it is perhaps not entirely their fault, for to please universally is a proverbial impossibility.

The entire work of this large and difficult enterprise devolves upon a few men who are sufficiently generous of heart and broad of intellect to realize that there are duties that men owe to society, independent of personal aims and interests. They are too often rewarded for this labor with blame that is petty and ignorant, vulgar and contemptible. The Actors' Fund may, or may not, be a perfect institution; but its objects are neither saturnine nor mephistophelian; no deep underlying villainy is hidden beneath its mantle. Its efforts are in the direction of good; and yet the contempt with which the average actor refers to it would lead the unsuspecting to believe that it were better to abolish it altogether.

Some well-meaning persons have lately suggested a plan for increasing the Fund's revenue. This suggestion has offended other persons. In the humble estimation of the writer the plan suggested is neither a wise nor a practical one. However, the man who feels no responsibility with regard to the Fund, the man who knows of and cares little for its works should hesitate before forcibly and indignantly denouncing a plan that, however unwise or unfeasible, is still the outcome of a generous inspiration.

Were humanity composed solely of carpers the world would be an uncomfortable place for the halt, the lame, and the blind. How many of us would contemplate for a moment the mere possibility of sacrificing our own interests to a demand from our profession's charity? And yet the men who manage that charity are frequently called upon to meet that demand.

Kindliness and appreciation are sometimes difficult qualities; generous praise is often stranger to our lips. But at least we can remain silent.

AN ACTRESS.

NEW YORK, July 30, 1893.

A SUCCESSFUL ENTERTAINMENT.

The dramatic entertainment in aid of St. Augustine's Church at Larchmont, which took place at the Valentine House Pavilion in that place last Tuesday evening, was a pronounced success. A large and fashionable audience attended, parties coming from New Rochelle, Mamaroneck, Orienta and Rye. Charles Dickson, Lillian B. Dickson, and Gustave Yorke acted The Salt Cellar with great effect. Fred Hillyard sang a baritone song admirably. Madame Janauschek and Mr. and Mrs. A. H. Stuart played Come Here, in which the great actress gave a remarkable display of her power and versatility. Marshall P. Wilder told a number of good stories in his own inimitable way. Mr. and Mrs. Thomas Q. Seabrooke gave selections from The Isle of Champagne in costume, and made an immense hit. They were supported by a "chorus" composed of Mr. Wilder, Mr. Dickson and Mark Smith. Mr. Smith sang a selection with fine effect, and the performance closed with Frederic Lemaitre, with Henry Miller, Joseph Humphreys and Elaine Etison in the cast. Mr. Fitch's comedy was never better acted. The entertainment was under the auspices of Minnie Maddern-Fiske, Mrs. M. J. McGlynn and Mrs. C. D. Shepard. The receipts were about $730.

YOUNG PAT ROONEY.

The descendant of the late Pat Rooney, known as young Pat Rooney, will head the Pat Rooney company which will go out next season under auspicious circumstances. Although but fourteen years of age, young Rooney is possessed of undoubted talent, and his versatility is remarkable. The company which he leads will present the farce comedy, Lord Rooney.

CUES.

John S. Marble will be stage manager for A Trip to Cumatown, No. 1, next season.

Mabel Amber says she will not go with N. C. Goodwin next season.

Barton Hill and Ed. Poland will go with Marie Wainwright.

E. J. Connelly will not go with The Fencing Master company the coming season, as erroneously announced last week.

Frank Lander has signed for the New York run of The New South at the Madison Square.

Lizzie McCall has been ill with nervous prostration for three weeks, and has gone to Long Branch to recuperate and to study.

E. D. Lyons, of the Friends company, is under treatment at the Empire Institute in this city.

Paul A. Macdonald has signed with J. C. Stewart for The Wicked City. The season will open on Sept. 4. Mrs. Macdonald will not go on the road this season, and will return to her home in St. Louis.

Frank B. Hatch, W. J. Constantine, Lean Coyne, Gertrude Nelson, Anna Cruise Cavell, W. Brown Smith, Arthur Byron, Kendall Weston, Leighton Baker, Jane Stuart, and Sarah Stafford O'Brien are in Felix Morris' organization, under the management of Frank Williams.

Elice Vandenhoff, Juliette Down, George C. Olmstead, J. F. Patton, and Wales Winter have been engaged for the Maida Craigen-Paulding company.

Frank Peters, Frank Ambrose, Seth Smith, Bessie Leslie and child, Herbert Sackett, Dan Kelly, and Stella Barr are among the engagements for Killarney next season.

The Novelty Theatre in Williamsburg is being entirely reconstructed by Proprietor Jason E. Robbins. New seats, with velvet plush cushions, and new decorations will improve the house greatly. Joseph W. Frankel is manager of the Novelty. He has booked the strongest attractions to be obtained. The theatre will be opened for the season on Aug. 26 with N. S. Wood in Out in the Streets. Master and Man will be played Labor Day week.

Aunt Louisa Eldridge returned from Chicago on Saturday. She was the guest of Mr. and Mrs. Henry E. Abbey at the Auditorium Hotel, and she did the Fair thoroughly during her visit. Aunt Louisa hastened her return in order to be here to preside over the business meeting of the Professional Woman's League on Monday afternoon.

Manager Augustus Pitou has signed a five years' contract with Chauncey Olcott, who will star in Mavourneen. Mr. Pitou will start his Power of the Press on the road on Sept. 2, and Across the Potomac will begin its tour on Sept. 4.

Adelaide Fitz-Allen has returned to New York, having closed a long engagement with a stock company at San Francisco. Next Saturday she will appear as Rosalind in an open-air production of As You Like It at Binghamton.

Mr. and Mrs. William Harcourt are spending a few weeks as the guests of Grace Livingston Furniss at "The Moorings," her cottage at Siasconsett, Nantucket Island. Mrs. Harcourt writes: "I am having a gorgeous time. I have not signed as yet, but I shall be willing to when I come to town later."

Ben Bear, president of the company that runs the Opera House at Decorah, Iowa, is in town booking attractions. The management is in the hands of C. J. Wilson, of that town.

The cantata of Columbus, with Jane Stuart as Queen Isabella, was given at Educational Hall, Asbury Park, last Thursday evening, and again last night under direction of the choir of the Reformed Church.

John W. Dunne, manager for Patti Rosa, having settled his business here, left for Chicago last Saturday. He has engaged Joseph Cawthorne, Andrew Byrne, Ogden Stevens, Olive Gates, Rachel Deane, Louis M. Carpenter and Maurice D'Arcy.

Harry Braham, Hattie Russell, Joseph Whiting, Morton Stevenson, Katherine Osterman, Sheridan Block and wife, Bert Andrus, J. H. Ready, Dickie Delaro, Evelyn Evans and Millie James will make up The Senator company next season, under the management of Charles Thayer. Louis Aldrich will play the title-role for a few weeks, when Joseph Whiting will assume the character.

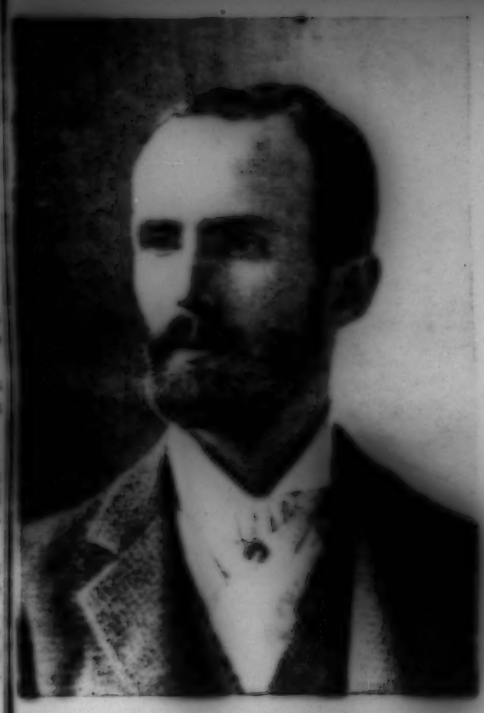
John Wilkinson is owner and manager of a new opera house at Denison, Tex. The new house is on the ground floor, and is well equipped throughout. Its dimensions are 150x50 feet, with a parquette, a parquette circle, balcony and gallery. The seating capacity is 1,100, and the building is used solely for theatrical purposes. The stage dimensions are 35x50 feet, with 50 feet to the gridiron. The dressing-rooms are large and convenient, being on a level with the rear of the stage. Frank Cox, of New Orleans, built the theatre throughout. It is called Wilkinson's Opera House, and will be opened about the middle of September. Mr. Wilkinson is represented in New York by the American Theatrical Exchange.

Loduski Young and Millie Sackett will go with Jerry.

E. H. Stephens and R. I. Riley, of Riley and Wolfe, will go with The Limited Mail.

E. J. McGregor, Catherine Cogswell, Nellie Jones, Eda McGregor, Herbert Pattee, Fred. Vroom, J. L. Saphore, and Robert Brower, manager, will be connected with Walker Whiteside's company.

F. Michelena, for many years the leading tenor with Emma Abbott, after her death became the principal tenor with Emma Juch's company, and later made a success in The Fencing Master, is at liberty for grand or comic opera, concert or oratorio work. He may be addressed in care of Roberts and Ebert.



The above is an excellent portrait of W. H. Chisholm, the proprietor and manager of The Man About Town company, which he will send on tour the coming season. Mr. Chisholm is a man of varied experience in theatrical affairs, and he will make this undertaking with an exceptional cast and strong pecuniary backing. He is largely interested in outside ventures. All of his lithographic work is being executed on stone, supplied by himself from a Canadian quarry in which both his family and himself are heavily interested.

A judgment for $62.50 has been obtained by Lawyer M. B. Blumenthal against Nellie and Minnie Bland who are now employed on the Casino roof garden. The claim is for costs in injunction proceedings brought by M. B. Leavitt, who brought the Bland sisters from Europe under contract for $125 per week.

George D. Melville, an acrobat, has failed to pay alimony awarded by the Supreme Court to his wife pending the trial of her suit for divorce, and an order suspending proceedings in the case until the alimony shall be paid has been granted, on the statement of the wife that her husband only awaits the granting of the divorce to marry another woman.

Frank McCarthy, a circus man, complained in the Tombs Police Court last Wednesday that he had been robbed of $28 in a New Bowery lodging house. One James Cosgrove, who was with him, pleaded guilty of the theft and was remanded.

Der Garde Husar, a comic opera in three acts composed by Max Gabriel written by O. Walther, was performed for the first time in this country last Friday night at Terrace Garden. It was first performed in Berlin several months ago. The production here was made notable by the fact that Max Gabriel conducted the orchestra in person. The event was really a benefit for him, and his friends gathered in good number and with enthusiasm. The story of the opera is of little worth, and the dialogue is commonplace, but the music redeems the work.

Bishop Spalding says that many of the Midway Plaisance shows at the World's Fair are disgusting, and he thinks that the Directory ought to suppress them.

Roland Reed's company will begin rehearsals on Aug. 10. He will appear at the reconstructed Boston Museum on Aug. 21.

Herbert Standing, the English actor, will sail on Saturday from London and will make his first American appearance at the Garden Theatre at the production of The Other Man. Last week he was the object of a testimonial benefit afforded by Henry Irving, Beerbohm Tree, Charles Wyndham, the Kendals and other prominent theatrical persons.

Walter E. Hudson, manager of the Murray and David Opera company, will assume management of the Star Theatre, Buffalo, at the close of the Summer season. Mr. Hudson seems to have made many friends during his stay in Buffalo. He comes legitimately into theatrical management. He is a cousin of Edmund Collier, and J. W. Collier, of the once noted firm of Shook and Collier, was his uncle. Lizzie Hudson Collier, leading lady with W. H. Crane, is a sister of Mr. Hudson, and his brother, Wilbur Hudson, is on the stage. Mr. Hudson began his theatrical career as an usher in the Union Square Theatre at the age of sixteen; later became his uncle's private secretary; rose to be treasurer, and finally was entrusted with the business management of that theatre, which he left when J. M. Hill took its management. He was manager for Helen Dauvray until the time of her marriage and retirement, and has since been connected with prominent theatrical enterprises.

The Hettie Bernard-Chase company's car was set on fire by tramps and totally destroyed at Benton Harbor, Mich., on July 21. Charles Chase's manuscript of his new play, and his accounts for the past five years were among the burned contents of the car. Loss, $8,000; insurance, $3,000.

The Academy of Music, in Brooklyn, is wanted for business purposes, and bids in effect ranging from $500,000 to $950,000 have been made for the property. But several of the older directors, whose stock holdings are said to be small, refuse to dispose of their shares for sentimental reasons. They have enjoyed many performances in the old Academy, and they deplore its destruction as an amusement place.

Arnold Reeves will succeed George A. D. Johnson in leading parts with Connelly's stock company at Pittsburg when the latter retires from that organization.

THE USHER.

A keen observer of things theatrical writes to me from London as follows:

"The leading London theatres have excellent entertainments, but I do not think any of them would be popular in America. Of course, Irving is an exception. His methods of management and the excellence of the material he has to offer will make him welcome and successful anywhere and everywhere that the English language is spoken.

"What our good friend Mrs. Kendal will do with The Second Mrs. Tanqueray is a mystery to me. Fancy that good woman sitting down in the face of an audience and coolly discussing with her husband the nature of her former relations with a man with whom she has lived and with whom now Tanqueray's daughter is in love! The play is a success here, but it is a success with a shiver added, and I think the auditors always carry away the shiver with them.

"Daly has the prettiest theatre in London, and one of the prettiest in the world."

The Mirror was the first paper to originate the idea of publishing annually a roster of the various companies of the season. It has always compiled the most complete and correct of any of the lists of this nature.

The value of The Mirror's roster is very great. It is practically the only directory of the profession in existence.

The roster for the season of 1893-4 is now being prepared. It will be published as soon as the ground can be covered. Managers will confer a favor by furnishing the lists of their companies at the earliest date practicable, together with the place and date of opening.

It happens too often that English professionals, while filling engagements in this country, conduct themselves in a manner they would never dream of at 'ome. They have an idea that an American engagement is rather "larky," don't you know, and they are wont to kick up their heels very much as if they were sojourning in a land remote from social restraints.

Two cases of this description came to my notice last week.

On Thursday night a prominent English actor appeared at an uptown theatre in a state of intoxication. Why he was allowed to play his part by the management I fail to see. He gave an exhibition of inebriety that was not only disgusting but fatal to the whole performance. He stumbled through his lines in a thick voice that could be heard scarcely across the footlights, and every few minutes he would laugh a silly laugh as if in appreciation of what his drunken mind conceived to be the humor of the situation. Strange to say, the audience administered no rebuke to the offender.

On another evening a London music hall singer, employed on one of the roof-gardens, made his appearance in a similar condition. The man was so drunk that he could not articulate. After a futile attempt to sing a few bars he staggered off the stage.

In London such marks of disrespect for the public would receive the swift punishment they merit. No English audience would tolerate them for a moment. But here in New York these imported cads are permitted to insult the public without a word of protest and without even incurring the penalty of discharge.

There is no law against dramatic sacrilege, but I confess to a feeling of indignation when I think that the author of the Comédie-Humaine has been violated by Mr. Clyde Fitch, and the result exhibited by Mr. Jacob Litt's stock company. Balzac's genius ought to be regarded with a little respect.

It is not difficult to imagine what Mr. Fitch has done with "Pere Goriot." That, like the other novels forming the marvelous analysis of humanity which occupied the career of the greatest of French writers, is utterly unsuited to dramatic treatment.

This was proved conclusively by the dramatizations of the books that Balzac made himself. He grew to recognize his own limitations. But Fitches step in where Balzacs fear to tread.

Balzac told Arsène Houssaye a short time before his death that he was able to conceive a play only in the form of a novel.

"The playwright can only reveal himself in fragments," said the author, "while in the novel the novelist presents a complete whole. And he never fails to be adequately rendered, for the reader has all the scenes before him. In the novel the idea of the author comes to him at first hand, while the play is nothing but a translation thereof. What is worse there have never been any good translators it is better to have to deal with God himself than with his saints. Even Mlle. Rachel does not represent to me the tragic heroines as I behold them in my own mind."

But Mr. Fitch begs to differ from Mr. Balzac: hence, the rape of "Pere Goriot" in St. Paul on Sunday night.

Although it was known to Miss Russell's friends six months ago that she had determined to leave Mr. French when her contract expires early in September, the manager and the public both had a surprise when the prima donna first announced her intention formally last week.

Mr. French has mounted the operas superbly, and he has been very liberal in surrounding the star with a fine company. But he has made two mistakes. One was the production of that foreordained failure, The Mountebanks. The other was the disastrous trip to the Pacific coast.

A good deal of money has been made, however, both by Miss Russell and Mr. French. It is probably because she is desirous to possess all the profits and to scale the dangerous heights of grand opera that Miss Russell has made up her mind to leave the manager who was the first to put her name at the head of a company.

George Riddle is publishing his "impressions" in the Boston *Journal*. Ten articles have appeared thus far, and I have yet to find an interesting line in the entire series.

The articles appear in the form of a journal, and they deal for the most part with trivialities and remarks upon the writer's successes as a reader. If, perchance, the name of a distinguished man or woman is introduced, it is always for the purpose of repeating the compliments that the person in question paid to Mr. Riddle; it is never to say anything by way of comment, anecdote, or description that might have a general interest.

Mr. Riddle must have a very warm place in the Boston heart when such bald egotism as that the *Journal* is exhibiting under his signature escapes a sound drubbing from the newspapers.

The San Francisco *Examiner* constantly finds fault with the administration of theatrical affairs on the Pacific slope by what it calls the Hayman Syndicate. Nothing that Hayman books in 'Frisco seems to please the *Examiner*, whose plaints are endless. Nevertheless, some of its criticisms are founded on substantial grounds. In a recent issue it says:

"The idea that one firm shall have a monopoly of the amusement enterprise on the Coast is distasteful, unless the monopoly is acquired by superior knowledge of the business that distances all competitors. * * * The superior business ability of the Hayman syndicate has practically given it the control of the situation, but at the same time it has gradually alienated from the stage that sentimental feeling of interest on the part of the public that marks the line between Henry Irving and a dime museum freak. Hayman has sought to establish himself as a great manager by controlling the houses along the line of travel to the Coast and forcing a company to accept his terms at Denver, Portland and Los Angeles. In the race for control he has got ahead of his rival, M. B. Leavitt, and is in a position to say to managers of combinations: 'Play with me, or stay at home. You cannot afford to come to the Coast without playing en route, and I control the road.' The natural consequence of this is that he can charge all the combination traffic will bear, and as a result the combination managers have to reduce the quality of their plays and the salaries of their actors, or go out of business."

Making due allowance for the *Examiner's* somewhat hypercritical requirements, there is a good deal of truth in the picture it draws of the conditions surrounding tours to the Coast.

It was only the other day that the manager of a prominent star, who is booked by one of the theatres not controlled by Mr. Hayman in San Francisco, told me that he could only book at the Hayman houses en route to 'Frisco on ridiculously unfair terms, and he had, therefore, although at considerable risk of loss, preferred to cut all these towns out of his route rather than to submit to exactions which he regarded as unjust and oppressive.

A monopoly is not necessarily a bad thing for those with whom it has dealings; but a monopoly that is manipulated to the disadvantage of everybody not connected with it is destined to become unpopular. Loss of popularity is a prolific breeder of powerful and active opposition. The Pacific Slope is too wide and too valuable a theatrical territory to be held for long in the hollow of any man's hand.

Daniel Frohman said to a Western interviewer the other day that the works of foreign authors are never so acceptable in this country as those of native dramatists, but the home talent wanted too much money. He thinks that royalties are altogether too high.

Not long ago I heard an equally well-known manager say practically the same thing.

"I have made a good deal of money in management," said he, "but I would be much richer if I could exchange all I possess for the enormous aggregate of royalties that I have paid to authors during the twenty years I have been in business."

And yet these large sums are paid only for foreign works and for the plays of the half dozen American dramatists who are in a position to dictate their terms. The royalties paid to a hundred others are by no means princely. Latterly, with a few exceptions, Mr. Frohman's play moneys have gone abroad. So, too, have Mr. Palmer's, Mr. French's, Mr. Daly's, and Charles Frohman's.

The fact of the matter is that speculative American managers have so inflated the foreign play market by their craze to secure the works, present and prospective, of English, French, and German authors that prices have, in many instances, reached figures absurdly high.

Mr. Willard has come out with a letter in which he states his disapproval of the idea of placing a tax on his photographs and autographs for the benefit of the Actors' Fund. It seems that somebody wrote to the actor and asked him to impose such a tax.

Mr. Willard evidently assumed that this request proceeded from the Actors' Fund, and he gave out his answer to the press in Chicago.

In the course of this letter he calls attention to the fact that the Actors' Fair realized "something like $200,000" for the Fund, which, he thinks, ought to give the charity a permanent and reliable income. Then he goes on to say:

"Although I yield to no one in my desire to do charitable actions, I cannot bring myself to comply with your request that I should demand ten cents in exchange for my autograph, and in a public letter urge others of my profession to do likewise. I understand that my friend, Ellen Terry, has, by suggesting to autograph hunters that she would be willing to receive subscriptions towards a hospital cot, succeeded in collecting a considerable sum of money for a very worthy purpose, but that does not seem to me to be a parallel case to the one you propose. To deliberately tax an act of courtesy would, I think, deprive the recipient of any pleasure that might otherwise be derived from it and would certainly entail a loss of dignity on the part of those extending it. Photographs I give only to my personal friends. In conclusion, let me suggest to you that those of the public who are sufficiently interested in the art of acting to take the trouble to collect the photographs and autographs of its prominent interpreters will readily *tax themselves* when legitimate opportunities occur in the shape of dramatic or other entertainments specially arranged to benefit theatrical charities, though for my part I would gladly see all such 'benefits' abolished, and would willingly co-operate with my fellow-workers to make our charitable institutions independent of all outside help."

Now, in the first place, the request which strikes Mr. Willard so unfavorably did not emanate from the Actors' Fund or from any one connected with it. In the second place, Mr. Willard's objections to the suggestion are finicky. There could be no loss of dignity in imposing a trifling tax for a worthy cause. Rather does that actor lose dignity who shirks his duty to the Actors' Fund, and directs his attention to it only for the purpose of sneering at and criticising it.

There is too much talk and too little help—too much objecting and too little earnest interest in an institution of which every member of the profession in this country ought to be proud.

If any evidence were wanting that Mr. Willard knows less than he ought to know about the Fund and its needs, he would not express the belief that the amount raised by the Fair (which was *not* $200,000, by the way) should insure a sufficient income to meet the demands that are annually made upon it. And if he had looked into the subject carefully he would know also that benefits can no longer be depended upon to bring in a regular revenue.

Mr. Willard is a good actor, and a man of considerable dignity and character. He would do better to inform himself respecting the Fund before he joins in with the ignoramuses who are constantly complaining about it but who never by any possible means do anything to help it. Neither is it becoming in a foreigner, who has established himself on our stage, to strike a random blow at an institution that is dear to those familiar with its history and cognizant of its benefactions.

THIS IS THE BALLET GIRLS' SEASON.

"This is a great season for ballet girls," said Sam Dawson to a reporter for The Mirror yesterday. "In fact it is the ballet girls' season. Just look at them. There are three Black Crook companies now rehearsing in town with 500 ballet girls in all. Then there is America to come with 300 more. Koster and Bial are to have 100 at the Manhattan Opera House in Versailles. The Rainmaker of Syria will have fifty at the Casino, and David Henderson's several spectacular attractions will take in half a thousand young and old women. I am a ballet man this year."

PICTURESQUE ROUTE TO THE FAIR.

No other line offers the variety of scenic interest between New York and Chicago that is enjoyed by World's Fair tourists via the Baltimore & Ohio Railroad. Passing through Philadelphia, Baltimore, Washington, the capital of the nation, and by way of Harper's Ferry and the historic Potomac Valley to the Alleghany mountains, which are crossed at an elevation of 2,000 feet above the sea, the traveler sees the arena of the activity of the nation as well as the principal historical features and scenic wonders of the East. Low rates.*,*

PROFESSIONAL DOINGS.

The portrait of Adele LeClaire, a very handsome and accomplished woman, appears above. She has had a thorough stage training, and she will devote all her efforts to the stage hereafter, giving up the musical pursuits in which she has won distinction. Miss LeClaire has not signed an engagement for next season. She has gone for a brief stay to Stockbridge, among the Berkshires.

Marion Booth will not be seen in Augustin Daly's Charity, as announced, but in an entirely new production.

John H. Young will paint the scenery for A. Y. Pearson's Land of the Midnight Sun and The District Fair.

A-1 Attraction Wanted at Ross' Hoboken Theatre Aug. 17-18-19 and 28-29.*,*

Emma Nevada will star at the Paris Opera Comique next season.

Melville, the once famous bareback rider, is an invalid in a charity ward of a Pittsburg hospital.

Gus. Heege, of Ole Olson note, is writing very interesting letters from Sweden, where he is traveling, to the Minneapolis *Tribune*.

The one-hundredth performance of Panjandrum will be marked by souvenirs next Monday night.

Milton Lipman is visiting his sister, Mrs. Louis Cohn, in Salt Lake City.

Della Fox, accompanied by her sister (Mrs. Nat Roth) and Miss Ilan, sailed for Europe on the *Paris* last Tuesday.

George W. Wotherspoon will manage the tour of Kathrine Clemmons.

Lee Harrison and wife (Clara Qualitz) are at St. James, L. I.

A daughter of an ex-Governor of Jamaica—a novice said to possess beauty and stage aptitude—has been engaged by Manager Ed. Warner to take the soubrette part in Superba.

Edwin Mordaunt, last season with Aristocracy, has signed with The Fire Patrol, under the management of George Scott, opening at Litchfield, Conn., on Aug. 15.

The Liederkranz Society visited Manhattan Beach last Wednesday, and in the evening listened to Sousa's Band and witnessed The Storming of Vicksburg.

A. H. Knoll, Marie McNeil, Maurice Drew, and Lizzie May Ulmer will be seen the coming season in a musical comedy company, the management of which will be in the hands of Knoll and Drew, with Burt Oakes in advance.

Frank Bell has been engaged to originate the leading comedy part in The Engineer, the time for which, Bertram and Willard report, is practically filled until the middle of January, four weeks being held in this city and two in Brooklyn.

A theatre at Lakeview, a pleasure resort near Lowell, Mass., managed by one Manning, closed the other day on account of poor business. At last accounts, nine chorus girls were sleeping in the theatre and subsisting on food procured from farmers and cooked in the theatre, they having been ejected from their boarding house for debt. Manning, it is stated, has been paying bills by cheques on a bank where his credit is overdrawn.

The *Deseret News* asks some of the councilmen of Salt Lake City to account for license moneys and an unusual supply of tickets exacted from a recent circus. Aldermen seem to be fellows of one kidney everywhere in this country.

Virginia Earl, who was last season with A Hole in the Ground, has been specially engaged to play Della Fox's part in Wang.

John J. McNally, author of A Straight Tip, who was in this city last week at the rehearsals of that piece, has written a letter complimenting Managers Murray and Lohman on the excellence of the company they have gathered to play it.

Dr. Carver's Scout closed at the Academy of Music unexpectedly, leaving one week of the engagement blank. The horses and scenery of the show were transferred to Newark, N. J., where the doctor proposed to exhibit under a tent, but some of the property was attached in this city on claims of the Calvert Lithographing and Engraving Company, of Detroit, and Friedlander Brothers, of Berlin, who through Dittenhoefer and Gerber have brought suit. The printing claim is for about $230, while the jewellers say Dr. Carver owes them for $3,500 worth of diamonds and ornaments bought from them while he was abroad. Members of the company complained that they had not received their salaries.

1893 COME AND SEE US. AND "PLAY THE WINNER." 1894

O'NEILL'S GRAND OPERA HOUSE,

CHARLESTON, S. C.

Seating Capacity, 1,560. On Ground Floor.

NEW YORK AGENTS:
American Theatrical Exchange, Charles Frohman.

L. ARTHUR O'NEILL, Manager, Charleston, S. C.

IN OTHER CITIES.

WASHINGTON, D. C.

The attendance during the past week at Albaugh's and the National was highly satisfactory, considering the sultry weather. This was owing, no doubt, to the reputation already established by the two cos. now playing here, as well as to the attraction billed for the week.

At the National the stock co. appeared in Stirling Coyne's three-act comedy, Everybody's Friend, and at Albaugh's Jeannie Winston gave her farewell performance, appearing in San Sebastian at every performance save the last, when by special request Fra Diavolo was given. Miss Winston announces that this is positively her last appearance in opera in Washington. The co. opens in Baltimore July 31.

Next week the stock co. will have the field all to itself, and will present Dion Boucicault's Forbidden Fruit, which was postponed several weeks ago on account of the illness of Charles Coote, who has now entirely recovered and has returned to the city from a recuperative outing. He takes the part of Cato Dove in the play.

The Casino Vaudeville co. is still drawing crowded attendance at River View, and on 24 Mlle. Rosalia was booked to give exhibition races, supported by the Kemp Brothers. These races were to have consisted of a three-horse hippodrome race, two-horse standing race, hurdle race and other spectacular races, but an unfortunate accident marred the success of the occasion. Mlle. Rosalia and one of the Kemp Brothers were thrown from their chariots at a short turn in the track, and Mr. Kemp sustained a compound fracture of one of his limbs.

Cyrene has been the attraction at Bethesda Park during the past week, where Messrs. Hart and Christie are the popular managers. It is stated that Cyrene is being paid $350 per week.

At Glen Echo, another Washington suburban resort, the Waterbury Brothers have been occupying the boards, assisted by Frank Pruette, Lindsay Morrison, and other well known singers.

George W. Leslie joined the stock co. here last week, appearing as Felix Featherby in Everybody's Friend. It is interesting to note in this connection that this is the character in which Mr. Leslie made his original professional appearance five years ago in support of John Sleeper Clarke at the Grand Opera House in Pittsburg. Mr. Leslie says he owes that first engagement to a Washington actress, Blanche Chapman Ford.

The stock co. has suffered by the withdrawal of Frederick Bond, who has rejoined the Aristocracy co., which opens on the Pacific coast. Aubrey Boucicault will also shortly leave the co. for a trip to England on business, and Charles McKay will, in a few weeks, join The New South co.

Changes have been going on likewise in the opera co. playing at Albaugh's. William Broderick left recently to join Francis Wilson.

It is announced here that Jeannie Winston has decided to retire from the opera stage at the close of her Baltimore engagement and enter upon a dramatic career.

Tony Cummings, of the Riley Dramatic co., left last week for Indianapolis, where he commences rehearsals.

Marie Bregazzi, Mr. Cummings' sister, a well known local amateur, and Miss Branders, another Washington amateur, have recently signed with the Wang co. for next season.

Robert Downing's co. next season will include, besides his accomplished wife, Eugenia Blair, a number of notably clever people, among whom will be Rose Osborne, Edmund Collier and Thomas A. Hall. Mr. Downing's season will begin early in September, with a tour in the more prominent cities of the South, followed by a circuit of the Middle and Eastern States, Canada, Middle West, Southwest and Northwest. His next season's repertoire will consist of six plays. His advance agent will be J. F. Durham, who has been a correspondent for the New York *World* in this city, and who for several seasons was with Julia Marlowe.

William Boag, of this city, was offered an engagement in Mr. Downing's co., but a previous engagement with Miss Marlowe prevented.

It is said here that Augustus Thomas, who wrote Alabama, will be in Washington next week to make a study of political life at the capital, for a new play which he is reported to be writing for Charles Frohman.

Annie Lewis is busily engaged preparing for her next season as Kitty Starlight, in The Dazzler. She is designing some novel costumes, one of which is to be worn while doing an interesting song and dance, composed for her by William E. Woods, of this city.

Digby Bell was here recently, on a visit to his wife, Laura Joyce-Bell, of the co. singing at Albaugh's.

William Pruette has been engaged as leading support of Mr. Bell in The Tar and Tartar, next season. E. S. Connor, another Washingtonian, will go as advance agent.

Among the theatrical visitors to this city during the past several days, were D. D. Smith, business manager for De Lange and Rising, and Mr. Hennessy of the Keene co.

Miss Knapp, now singing with Jeannie Winston, will be a member of Digby Bell's co. next season.

EDWARD A. OLDHAM.

LOUISVILLE.

The Duff season of opera at the Auditorium ended July 22 with the biggest house of the engagement. The bill was changed each night of the closing week, giving all of the popular principals an opportunity to appear. Richard F. Carroll performed for the first time on any stage a bit of original pantomime called Christmas Eve. It afforded him an opportunity for some clever quiet fun making, and concluded with an affecting pathetic climax.

Manager Quilp kept every promise made, and it is probably a fact that never has so complete a rendering of popular operas been given at Summer prices. The principals are all high-priced people, the chorus and orchestra were large, and the attention to detail in matters of costume and stage-setting, calcium effects, etc., equal to pretentious enterprises of the kind in the Winter season at advanced prices. Business Manager Camp contributed much in making the opera season the success it proved.

Mr. Carroll and wife, J. H. Ryley, Madeline Lucette, and William McLaughlin left for the East. Lenore Snyder and Charles O. Bassett will spend the remainder of the Summer in the interior, the former in Indianapolis, the latter in Toledo. Helen Bertram will, after a brief visit to her old home in Indiana, be the guest of Madame Fursch-Madi in New York. The co. individually and collectively made many friends during the six weeks' stay.

Carl Lindstrom, the boy cornetist, has been playing with success at Phœnix Hill Park.

Macauley's will open early in August with Mason-Manola in Friend Fritz.

The Masonic will also open early. Manager Bourlier is more than pleased with the good things he has to offer his patrons.

William H. Hamilton sued Manager Duff for salary due during the last week of the season here. The debt was contracted before the arrival of the co. in this city.

Byron W. Orr, formerly an actor and now editor of the Elks' official organ, *The Social Session*, has again taken up his residence in this city, and is making a success of his bright little sheet.

May Clary was very well received in Chicago, her voice eliciting the warmest praise from the musical critics. She will probably be a soloist with the Thomas orchestra during the Winter.

James R. Camp, business manager of the Auditorium, is a possible candidate for a remunerative city office at the coming election.

CHARLES D. CLARKE.

ST. PAUL.

At the Metropolitan Opera House the Wilbur Opera co. gave La Mascotte July 23-26, and Nell Gwynne 27-29, opening to good houses. In the role of Bettina Susie Kirwin's bright and vivacious nature found full scope. She sang and acted the part with an ease and vivacity that won the favor of her auditors. E. A. Clarke was admirable as Pippo. W. H. Kohnle was very amusing as Lorenzo. James Donnelly's Rocco was clever. J. Clarence Harvey's make-up and acting as the Doctor fairly caught the house. Lillie Taylor was excellent as Fiametta. Emmett Drew as Frederic, Belle Hamilton as Paolo, and Hattie Richardson as Luigi were very acceptable. The chorus were bright and attractive.

At Litt's Grand Opera House Under the Gaslight was produced by Litt's Players with a strong cast 23-29, opening to good houses. Forrest Robinson gave an excellent impersonation as Snorkey (a part decidedly out of his usual line), evidencing Mr. Robinson's versatility. Mabel Bert was excellent as Laura Courtland. George Fawcett was capital as Byke. Bettina Gerard made a great hit as Peach Blossom. Her song, "Plain Mollie, Oh," evoked repeated encores. Anna Robinson was very pretty and pleasing as Pearl Courtland. Emma Maddern was a very acceptable Mrs. Van Dam. Florence Stover does commendable work as Old Judas. Charles W. Swain did a neat piece of character work as Bermudas.

Charles B. Welles was commendable as Ray Trafford. Stephen Grattan, William Lee, Horace Lewis, and George A. Wright played their parts in a praiseworthy manner.

Mrs. W. S. Jones and Ray Goldman will go with The Ensign co. the coming season.

Ray Goldman gave a very neat impersonation of Rebecca in Pink Dominoes Saturday evening, 22. Miss Goldman is handsome, possesses a pleasing voice, and has a neat and attractive stage presence.

William Beach has been engaged by Nat C. Goodwin for the coming season.

Mabel Bert and Forrest Robinson will be seen with The Lost Paradise co. the coming season.

GEORGE H. COLGRAVE.

MINNEAPOLIS.

At the Grand Opera House the Calhoun Opera co. gave Fatinitza July 23 to a good-sized audience, despite the fact that the weather was excessively warm. The opera was presented in a very creditable manner, the principals, without exception, singing their respective roles in splendid style and the chorus rendering excellent support. Alice Carle was very pleasing in the role of Fatinitza. She was in good voice and acted with much spirit. Julia Millard made a good impression as Lydia. Douglass Flint was a very acceptable Count Kantuchoff, investing the part with more dignity than usually characterizes his work. Martin Pache appeared to advantage as Julian Hardy. Boccaccio 27-29.

Jacob Litt's Players opened the closing week of the Summer season at the Bijou Opera House 23 in Pink Dominoes to the capacity of the house. Both play and co. were cordially received. The performance was, without doubt, the best in every way of any the co. has given here. Carrie Turner made a decided hit as Lady Wagstaff. She has rarely done anything that was more satisfactory. Ruth Carpenter made a charming Mrs. Graythorne. Ray Goldman, a local amateur, was cast as Rebecca and gave an artistic rendering of the role. Mrs. W. S. Jones made an excellent impression as Mrs. Tubbs. J. H. Gilmore was fine as Charles Graythorne. William Beach was thoroughly at home as Sir Percy Wagstaff. George R. Edeson was irresistibly funny as Joskin Tubbs. E. S. Abeles deserves special mention for clever work in a minor role. Handsome stage settings.

Belle Archer, of the Bijou stock, joined Nat Goodwin's co. in Chicago 22.

The regular season at the Bijou will open Aug. 20 when James A. Reilly will present his new play, The German Soldier.

George Fawcett, whose excellent work as a member of the Bijou stock made him a prime favorite with theatregoers, will be seen in the title role of a new play by Clyde Fitch entitled A Broken Idol. The piece will receive its first production in St. Paul in the near future.

E. S. Willard will open the regular season at the Grand Opera House Aug. 24.

F. C. CAMPBELL.

MILWAUKEE.

Midsummer quiet prevails at all the places of amusement except the Exposition, where crowds are in attendance at every performance, and the excellent programme is thoroughly enjoyed. Alice Raymond, the cornetist, returned after an absence of four weeks and will remain during the rest of the Exposition season. She is a great favorite, and was enthusiastically welcomed. Marlow and Dunham and Adonis Ames continue in favor.

Ringling Brothers' Circus 24 had two large tents and gave a most enjoyable show. Much credit is due the Ringlings for the excellent management displayed in every department of their enterprise.

After several unsuccessful attempts to produce grand opera at Schlitz Park, the co. find themselves stranded without sufficient funds to pay their railroad fares to New York. Carl Mertens undertook to pilot the co. to success after Manager Zabel had failed, but one week's experience was sufficient to satisfy him of a fact that should be apparent, to any one of experience, that grand opera cannot be successfully given as a Summer attraction in Milwaukee.

E. T. MCDONALD.

KANSAS CITY.

The midsummer silence at all the theatres has been broken at last. The Wolves of New York, a melodrama written and presented by Leonard Grover, Jr., was launched at the Grand Opera House July 23-29, and drew fairly despite the heat. The piece was well mounted and acted. The scenery was heavy and elaborate, and the mechanical effects good.

The Union Spy, or The Battle of Shiloh was presented at the Coates Opera House 27-29 by an amateur cast with satisfactory pecuniary results for the benefit of the Confederate Association.

Achille Philion, an equilibrist and athlete, is drawing crowds daily to Fairmount Park.

FRANK B. WILCOX.

BALTIMORE.

Harriette Weems, the talented actress of this city, is at the Johns Hopkins' Hospital, where she is recovering from the effects of a dangerous surgical operation. Miss Weems has been at the institution about a month, during which time she has passed through many critical periods, her life being several times despaired of. Thanks, however, to her cheerful disposition and excellent constitution, she has pulled through all right, and if no unfavorable change takes place will be out in a couple of weeks. Miss Weems is a great favorite in Baltimore, where her conscientious work has commended her to patrons of the drama.

The Howard Auditorium Opera co., now singing in Washington, came back to Baltimore for another engagement on 6. This engagement will be billed as the farewell appearance of Jeannie Winston in Baltimore.

Tunis F. Dean, of Harris, Britton and Dean, has moved his family to Baltimore from Indianapolis, where they have heretofore resided.

WILLIAM J. O'BRIEN, JR.

DENVER.

I returned from Chicago a few days ago, and found a perfect revolution had taken place in the financial state of things, and, of course, theatrical affairs were at a low ebb, also. Twelve banks suspended in three days, six of them national institutions. The prospect isn't at all good for a lively theatrical season beginning in the Fall, if the mines all over this State continue closed. We are all hoping, however, that Congress will do something favorable to our leading industry, and if it does Denver will continue to rank as the leading amusement city between the Missouri River and the coast. I've heard that some important bookings have already been canceled on account of the present state of affairs, which I consider a hasty step. I believe the situation will improve, after a bit.

Bobby Gaylor and his Sport McAllister co. were here week of 10-17, the darkest in the history of the city, and, I should judge, didn't make expenses at the Tabor. People were too busy looking after their money to attend to theatregoing. George Thatcher's co. opened in Africa 24, and the week footed up fairly well. It is a bright performance, and contains excellent material to make it so. Hungarian Orchestra week of 31-5.

The patronage at the suburban resorts is light and will probably continue so for the present. The attractions though are as good as ever.

Frank Norcross is still at Elitch's with his carefully selected co. They presented the comedy, Snowball, week of 24-29. There are rumors of salaries being behind. The list is large, the co. not being of the usual Summer make-up, and it takes liberal attendance to keep up expenses, to say nothing of profits.

At Manhattan the same may be said in regard to business. No money is being made, but the co. maintains its standard. Amorita was the bill for two weeks. It was new to us, was cleverly presented, and in better times ought to have filled the theatre.

The Broadway is closed, and will remain so for some time.

Sackett's New People's is also closed. It will open in a month or so with the usual glittering bill.

Beginning Aug. 7 the Tabor announces the following attractions to come successively: Wolves of New York, Lyceum co., Mrs. John Drew, Urania, The Soudan, Aristocracy, Katie Emmett, Jane Hoyt and Thomas, Nutmeg Match, Robert Mantell, The Girl I Left Behind Me, Old Homestead.

W. P. PEABODY.

DETROIT.

The Bijou Opera co. continues to do a fair business at the Detroit Opera House. Mountjoy Walker, the comedian, is above the average, while Minerva Adams seems to have sprung into popular favor, and Julia Glover's singing entitles her to creditable mention. The entertainment is one of merit, and many more pretentious organizations, charging two or three times the admission of the present co., fail to give as satisfactory a performance.

Manager Moore, of Wonderland, is giving his patrons a novelty in the way of a Summer opera co., composed of thirty people, Mascotte being the offering for the present week. The opera is rendered in a creditable manner, the principal parts being in good hands, and the chorus gives evidence of having been well trained.

Sam. T. Slade, a member of the D. A. C., thinks of adopting the professional stage. He possesses a rich bass voice and decided talent.

Composer Heinrich has submitted an opera of his own to The Bostonians.

Detroit's boy soprano, Cyril Tyler, is at present in London, but intends returning to this country in the Fall.

Myra Myrella, of last season's Tar and Tartar co., is spending a few days with her parents in this city.

All the houses will be thoroughly renovated during the present Summer, and the managers are busy booking for next season.

F. K. STEARNS.

BUFFALO.

The Star Theatre is now under the management of Murray and David, who are giving standard comic opera to crowds.

At the Musee Manager Robinson is presenting Two Orphans.

Shea and Eberhart are doing big business. Ada Burnett, an old favorite, is with us, and a good vaudeville combination follows each week. The lake breezes make this one of the pleasantest resorts in the city.

BRET HART.

NEW ORLEANS.

The sensation of the week in amusement circles has been the appearance at West End of Mlle. Nada Revval, who has an electric light specialty which is a novelty here.

Marie McNeill and Mr. A. H. Knoll, cornetists, are also playing a week's engagement at West End.

Levy the cornetist continues his engagement at the Columbia Garden.

The busy signs of preparation and improvement are seen at all the theatres.

L. C. Q.

CORRESPONDENCE.

CONNECTICUT.

HARTFORD.—GOSSIP: Rumors are afloat that a Bridgeport firm will embark in the museum business in this city. A first-class concern of this kind could be made to pay, but unless it were conducted in a first class manner it would only be a losing venture.—Manager Lynch of the Russwin Theatre, New Britain, is putting in the Summer in his usual vacation as National League umpire. He seems to be the only one on the staff that gives universal satisfaction and escapes the "roasts" of all baseball editors, a fate which is befalling some of his less fortunate confreres.—Frank G. Stanley, who so successfully conducted the orchestra at Proctor's, will next season wield the baton at a Boston theatre.—Francis Carlyle has signed with Nat Goodwin to play heavies. With Carlyle and Lon Stevens in the co. Goodwin can be sure of immense business when booked here, the native heath of these actors.—Burr McIntosh will be in the cast of Goodwin's. In Missouri during the Chicago engagement.—Walter Thomas, formerly of Julia Marlowe's co., paid his respects to your representative en route from a sojourn in Boston to his home in New Britain. Next season he will be with James T. Powers' Walker London co.—The many friends of Bruce Edwards, dramatic editor of the *Post*, have wondered at the accumulation of his "Padgewskis." For some time past the growing wealth of his Hyperion locks have made him the envy of the front row. The secret is at last explained as he is now observed to daily canter through the principal streets on a thoroughbred broncho, and the natural inference is that he has in mind starting a rival Wild West show.

CALIFORNIA.

LOS ANGELES.—PARK THEATRE (F. J. Cooper, manager): The stock co. in Fanchon.—ITEMS: Frank W. Conant, manager of the Bostonians No. 2 co., is here on a visit to his mother. Mr. Conant has many friends to welcome him, and with his new Van Dyke whisker is even more popular with the ladies if possible than when he dispensed his smiles through the treasurer's window at the Grand Opera House in times gone by.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Todd, manager): Mark Murphy in O'Dowd's Neighbors to light business July 15.

STOCKTON.—AVON THEATRE (William Elleford, manager): Broken Hearts was presented to large houses week of July 17-22. Miss Inman, the leading lady, has become a prime favorite with theatregoers. Among the cast are Frank Armstrong, Harry Spears, Jessie Norton and W. J. Elleford. Blue and Grey 24.

GEORGIA.

ATLANTA.—EDGEWOOD AVENUE THEATRE (R. W. Kiefbacker, manager): McCaull Opera co. July 24-29 in Ermine; good business.—ITEMS: Harry Veney and wife, who have been singing in the chorus with the McCaull co., severed their connection with that co. 22.—The Baron Bounty is the name of the opera which will be presented here the latter part of August. It was composed by Whitcomb and Sons for Marie Dressler.

ILLINOIS.

WAUKEGAN.—PHŒNIX OPERA HOUSE (Erskine and Coon, managers): The Robert Buchanan Comedy co. drew a fair house July 19.

IOWA.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): The Little Blossom co. week of July 17-22 to light business.

DUBUQUE.—THE GRAND (William T. Roehl, manager): The house will be opened for the season 24 by George Thatcher in Africa.—ITEMS: Frederick W. Carberry, of this city, is passing the Summer here among his old friends. Last season was his first in the profession. His first engagement was with the Two Old Cronies, and at the close of his season with them he was engaged by the Manola-Mason co. for the rest of the season. He has signed for next season with The Old Homestead co. He possesses a fine tenor voice. During his vacation here he will manage an amateur production of Pinafore and sing the part of Ralph.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): The Columbian Comedy co. July 22 to good business. The co. closed its season with its engagement here, and its members departed immediately for their various homes. Chamberlin and Barhydt, the proprietors of the co., are well pleased with their venture, and will put it on the road again early in September. Edna Earlie Lindon has been re-engaged as leading lady. Kittie Beck, who has been playing soubrettes with the Columbians, will return to The Voodoo co., of which she was the soubrette last season. Manager Chamberlin, of the Grand, has already booked a large list of fine attractions for the coming season.

MASSACHUSETTS.

LOWELL.—LAKE VIEW THEATRE (Daniel J. Manning, manager): The Loftus Travesty co. July 17 20; light business.—ITEM: The Lake View Theatre closed 22 after three weeks of very poor business.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (L. J. Columbus, manager): Maude Granger in The Fringe of Society July 21; very satisfactory performance but a very small house, owing to the intense heat of the weather.

DULUTH.—TEMPLE OPERA (John T. Condon, manager): Maud Granger presented The Fringe of Society July 24 to a fairly good house, which would have been much larger had it not been for the inclemency of the weather. There is very little change in the personnel of the co. since last here, the role of Marie being now taken by Valerie Bergere, which is a pronounced improvement. Frederic Herzog demonstrated his especial fitness for the role he assumed and won the greater part of the applause, which was rather charily given by the somewhat unenthusiastic house. His lines were well read, and his action graceful and natural. Of Miss Granger it can be truly said that she "held the mirror up to nature," in fact it might be said that her rendition of her role was so realistic as to be almost shocking in its intensity. It may be doubtful if any good can come from the presentation of such a play, but there can be little doubt as to the ability of the actors. The support was excellent throughout, and the stage settings admirable.

MICHIGAN.

GRAND RAPIDS.—Cleveland's Minstrels will appear at Powers' 19. The regular season will open early in September. The Grand is being renovated and some new scenery has also been ordered.—Hartman's Hall will hereafter be known as Lockerby Hall.

MANISTEE.—OPERA HOUSE (H. Petersen, manager): The Opera House is closed for repairs. Manager Petersen informs your correspondent that he will have new scenery painted, new curtain, and various improvements made in the dressing-rooms for the comfort and convenience of the profession so that when the house is reopened for next season it will be one of the best opera houses in Northern Michigan.

MISSOURI.

ST. JOSEPH.—STRECKEIN'S GARDEN (Bert Martin, manager): The Boston Opera co. still continues to draw good audiences, presenting favorite operas in an acceptable manner, and favored with good weather they are making a pecuniary success. Work is progressing finely on the New Tootle's. Managers Lykens, of Tootle's, and Elliott, of Crawford's, still tarry in the East.

NEW YORK.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The Baker Opera co. appeared before large audiences during the week ending July 29, presenting Fra Diavolo, The Bergar Student, and The Bohemian Girl. Varied repertoire 31-5.—GOSSIP: Local Lodge B. P. O. E. attended in force their annual picnic at Conesus 25.—Manager Wolff has convinced the most sceptical that Summer opera as presented at the Lyceum, will be liberally patronized. Mr. Wolff's persistency is a strong feature of his shrewd management.—Dorothy Morton retired from the Baker co. 26, having closed

with a leading organization in New York for a long season.—Irene Murphy has resumed her position with the Baker co., after a rest of two weeks.—W. H. Stuart is at his home in this city.—Tom Karl is at his Summer residence at Hemlock Lake. Dillon M. Dewey is also enjoying his siesta on the shores of that beautiful little lake.—The Lyceum has secured the original Black Crook for the opening attraction for the regular season.

SARATOGA SPRINGS.—Town Hall (J. M. Putnam and Co., managers): Dark.—Putnam Music Hall (J. E. Smith, manager): The reopening for the season of this pretty little theatre July 24 was by La Regalocita and her Comedy and Concert co., playing a three nights' engagement. She was assisted by Walter Jones, of Rice's 1492 co., Walter Leon, the boy orator; Lea Van Dyck, soprano; Lottie Gilson, and J. A. Robertson, accompanist, of the Robin Hood co. The little magnet in her famous selections, together with her sisters, Graciosa and Preciosa, and Professor T. W. Hart in stereopticon views, gave a dainty little sketch, by H. A. D'Arcy, entitled Cancherevs; or, Mountebanks.—Hotel Todd Summer Garden (D. E. Kirkpatrick, manager): Emelie Peare, balladist, and Lydia Berrington, serio-comic, appeared in pleasing performances last week.—Gossip: The concert season at Congress Spring Park was opened by Gartland's Tenth Regiment Band, of Albany, 22. They will give two concerts daily. Mr. Gartland and his band are also engaged for race week.—There will be no comedy on the lawn at the Grand Union Hotel this Summer, as artists for the principal parts could not be procured, as they are rehearsing for their regular engagements next season.—Eddie Girard, of Donnelly and Girard's Natural Gas co., and J. J. Connolly, of the same co., both well-known theatrical men, are in town for a short visit.—William Seymour, of Boston, manager of the Boston Museum, is a guest at the Grand Union.—Victor Herbert, the renowned 'cello player, who established himself such a musical and social favorite, at the Grand Union last year, has again joined Herr John Lund's orchestra for the remainder of the season here.—Miss Bowen, vocalist and whistler, and Miss Bruner, elocutionist, both of Brooklyn, gave a very clever entertainment at Hotel Balmoral, Mt. McGregor 19.—Colonel Robert G. Ingersoll will on 8 deliver his lecture on Shakespeare in the new Convention Hall.—C. Christopherson, representing the Barnum-Bailey Show, was in town 24; the show is billed for 2.—Lew Benedict, the famous Ethiopian delineator, who July 24 began a star engagement with Cleveland's Minstrels, writes home here under date of Syracuse 25, that their opening house there was the largest ever seen in that city, and that he was obliged to respond to no less than eight encores.

JAMESTOWN.—Allen's Opera House (A. E. Allen, manager): The Ullie Akerstom Summer engagement has been highly successful. During the week of July 24-29 the repertoire presented included Little Busy Body, Renah, and Annette. For the week of 31-5 The Old Curiosity Shop, Fanchon, and The Egyptian Dancer will be presented. The latter play was written by Miss Akerstrom, and this will be its first production. Miss Akerstrom and her manager, Gus Bernard, have made themselves very much liked by our citizens, and their engagement here, even in the midst of panicky times, is sure to be a continued success. Manager Allen is happy as usual, and he says he is doing what no city in this country of this size, or even larger, is doing, viz., running a Summer theatre at a profit.

AMSTERDAM.—Opera House (A. Z. Nell, manager): Lew Dockstader's Minstrels opened their season here July 25 to a very large audience despite the warm weather. An original musical act by Memphis Kennedy, from the Pacific Coast, was a feature of the first part. Simonds, Hughes and Rastus in plantation songs and dances, received liberal applause, especially the dancing of "Rastus," the boy marvel. The Columbian Vocal Choir rendered several selections that were well received. Blockson and Burns, knockabout team, were excellent. Dockstader in his latest monologue and songs, and his parody on "After the Ball," made a tremendous hit. Chicago World's Fair Comforts, the afterpiece, is very laughable, and a most fitting close to one of the best minstrel performances seen here in many seasons.

PLATTSBURG.—Opera House: The American Players in Sweethearts, and Pygmalion and Galatea July 21; fair performances to small houses. The theatre will open with A Pair of Kids 9; Gorton's Minstrels 17.

BINGHAMTON.—Stone's Opera House (Clark and Donovan, lessees): The Kemper stock co. are busily engaged rehearsing for the pastoral performance of As You Like It 3. Nearly all the seats are sold for this production. Binghamtonians are delighted with Collin Kemper both on and off the stage. In the many difficult roles essayed by him he has displayed considerable originality, and clearly proven himself to be an artist of rare attainments. Grace Atwell has been seen to excellent advantage the past week in Juliet. Barry Johnson was graceful and effective as Romeo. Benjamin Jonson was capital as Friar Laurence. Collin Kemper was excellent as Mercutio. The other members of the cast were fully equal to the requirements of their parts. All the plays that have been produced by this clever co. have been up to the standard, beautifully staged and well costumed. On all sides praise is heard for the work.

NIAGARA FALLS.—Park Theatre (H. A. Foster, manager): Bartholomew's Horse Show July 24-30; small houses.

GLOVERSVILLE.—Memorial Opera House (Will E. Gant, manager): W. S. Cleveland's Minstrels July 25; small house.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): Lew Dockstader's Minstrels 1.—Items: Manager Sweet was taken with an acute attack of rheumatism while at Rockaway, and was brought home quite ill. He is, however, recovering slowly.—Mr. Clapham, in advance of Dockstader's Minstrels, was in town yesterday.

SYRACUSE.—Wieting Opera House (Wagner and Reis, managers): Cleveland's Minstrels opened their season here July 24 to a packed house, many being turned away. The setting, costumes, and French dancers are noteworthy. Thatcher's co., in the new burlesque, Africa, 17.—Item: George Wilson and co. commenced a three weeks' rehearsal of Monte Carlo, 24, prior to opening here 31.

NEW HAMPSHIRE.

PORTSMOUTH.—Music Hall (J. O. Ayers, manager): Maud Entwistle, of this city, created a very favorable impression in her debut as Parthenia July 20. A large audience attested their appreciation of her work enthusiastically. Floral offerings were numerous and beautiful. With the exception of A. H. Sackett, who did fairly well as Ingomar, the co. was wretched.

PENNSYLVANIA.

NEW CASTLE.—Gossip: After waiting for nearly two months for annual "complete renovation," which is supposed to attack opera houses about this time of year to furnish me with enough material for a letter, I am pleased to note that it arrived this week, and that the house will be opened Aug. 28 by Lillian Kennedy in She Couldn't Marry Three. The class of attractions, I presume, will be about the same as we have had heretofore. John Horner and Jack Russell will take out a tent show 27. It will be known as Horner and Russell's International Railroad Show, and will open here on the above date, afterwards playing the small towns in the vicinity of Pittsburg.

RHODE ISLAND.

NEWPORT.—Bull's Opera House: When Proprietor Bull started to rejuvenate the house, Newporters had an idea that the place was to be cleaned up in a general way, but aside from the marked changes reported in this correspondence the stage roof is being raised twenty feet, and instead of the curtain and scenery being "touched" up, a new drop curtain and entire new scenery will be provided. When the improvements to the house are finished we will come very near being one of the best one-night stands in New England.—Spray: James Galvin, who was with Daniel Sully last season, will be with Carroll Johnson as treasurer for the coming season.—The two daughters of Tom Hengler, of the old team of Delehanty and Hengler, are making a great hit here in the social world. The 400 are always looking for novelties to while away their time, and at several swell affairs these young ladies have appeared in a specialty, and aside from their professional success, which they well deserve, they are the recipients of many social favors. They will go out with Tony Pastor's road co. in a few weeks.—John C. Mullaly's Orchestra at the Casino draws a large audience every Sunday evening, and with the Heindal Brothers, 'cello and flute, his programme receives many encores.—Lily Langtry's yacht, *The White Ladye*, the late Squire Abington's gift, makes our harbor her chief port, as she is under charter to Ogden Goelet, a Newport cottage owner.—George Riddle will give three morning readings at the Casino Theatre 28, 1 and 4.—Richard Mansfield touched here in his yacht 25.

TENNESSEE.

MEMPHIS.—Lyceum Theatre (John Mahoney, manager): The Lyceum Opera co. are now in their third week, and continue to draw good houses. They gave Billee Taylor July 20-22, followed 23-27 by The Chimes of Normandy. The principals in the co. are receiving deserved commendation from the local press.—Items: John Mahoney, manager of the Lyceum Theatre, has returned from New York, where he has been booking for season of 1893-94, and says he has the finest attractions on the road among his bookings. It is no wonder, for "John" is very popular with the managers, and is very energetic and enterprising.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): George Thatcher's Africa July 20-22 to fair houses. The advanced prices, hard times, and rush to the bathing resorts combined, no doubt, to make the attendance much lighter than the piece deserved. Next attraction, Aristocracy.—At Saltair Beach the management have arranged to give a series of Sunday evening concerts, the first of which occurred 23. Profs. Willard Wicke and Hubert Arnold, violinists, were the principal attractions, although professionals of local note were included.—The Tabernacle Choir, that will visit the World's Fair in a body, will consist of 275 persons. Prof. Evan Stephens, conductor, has just made the selection of names from the regular roll of over five hundred. H. G. Whitney, dramatic editor of the *Deseret News*, is business manager of the venture. Fifteen concerts will be given en route.—Bertha Bayliss, recently of The Fencing Master co., is here on a visit. She will go with J. M. Hill's new opera next season.

WASHINGTON.

TACOMA.—Theatre (John W. Hanna, manager): George Thatcher in Africa July 21, 22, with matinee to big business. Africa might be termed modified minstrelsy. The special work of John A. Coleman, the singing of R. J. Jose, and George Thatcher's contribution received applause.—Olympic Theatre (J. P. Cordray, manager): Black Crook 17-26. The attendance has been liberal.

SEATTLE.—Theatre (J. W. Hanna, manager): Robert Mantell July 17-19, good business; very poor support, O'Dowd's Neighbors 21-23; satisfactory engagement.—Items: Manager J. W. Hanna and son left 21 for an extended trip throughout the East.—The Seattle Theatre closed 22, and will remain dark for three weeks, which will leave the city without a legitimate playhouse during the interim.

WEST VIRGINIA.

WHEELING.—Both houses dark and the usual process of renovating is progressing in a satisfactory manner.—An effort will be made to-night at the regular meeting of the City Council to have the circus license reduced. The claim is made that it costs $400 more to exhibit in Wheeling than on the other side of the river in Ohio.

WISCONSIN.

MADISON.—Fuller Opera House will probably remain closed until the middle of August.—Arena: Ringling Brothers' Circus entertained from 6,000 to 7,000 people July 20.

CHIPPEWA FALLS.—Grand Opera House (W. H. Stoddard, manager): Dr. Flint July 17-22; good business. The Sackett Comedy co. 24-29.

WEST SUPERIOR.—Grand Opera House (J. T. Condon, manager): Maud Granger to a fair-sized audience July 20 presenting The Prince of Society acceptably. This is the first time this house has been open since the close of last season. The Wilbur Opera co. will open for a short season Aug. 25, after which the regular season will open with a fine line of bookings.

CANADA.

MONTREAL.—A complimentary benefit was tendered to George A. Arlers, treasurer of the Queen's, and R. Cavallo, leader of the orchestra, July 29. Their friends turned out in large numbers, and a bumper house was the result. The Tyrone Power co. appeared in Moths and were assisted by local talent in vocal, instrumental selections, dances and recitations. The dancing of little Mabel Kett's was a special feature and she gives promise of a brilliant future. There was no performance on 29 owing to the sudden illness of Edith Crane but she recovered sufficiently to appear on Tuesday night. The bill consisted of My Uncle's Will and Lady Audley's Secret. In the latter Miss Manon Kelby, of Montreal, appeared as Alicia. Cleveland's Minstrels will appear in a matinee and evening performance 29.—Items: John Stetson's co. in The Crust of Society will open at the Queen's 31.—The Royal will open its regular season 31 with Edward J. Hassan's Slaves of a City.

OTTAWA.—Electric Park (Pete Gorman, manager): Mr. Duncan's happy family was most amusing and his ventriloquial powers are of the highest order. Professor Will H. Fox is very funny in his original creation entitled "Padewhiskie." Pawnee Bill's Wild West Show 21; immense business.

VANCOUVER.—Opera House (A. P. W. Goldsmid, manager): French's stock co. in The Banker's Daughter and The Blue and Grey to delighted audiences July 18, 19.

TORONTO.—Hanlan's Point (J. C. Connor, manager): Napier and Marzella gave a very clever performance on the horizontal bar before an immense crowd at the opening performance July 24. The De Vans 31-5.—Items: W. S. Cleveland's All-United Minstrels will be at the Grand Opera House 31, afternoon and evening.—Bert Davis, in advance of Cleveland's Minstrels, was in town 24.—Joe Paladino, late treasurer of the Academy of Music here, has been appointed by C. J. Whitney treasurer of the Lyceum Theatre, Detroit.—W. E. Meredith, of Jacobs and Sparrow's Opera House in this city, and delegate of the Toronto Theatrical and Mechanical Association to the Grand Lodge now in session at Cleveland, O., has been elected president of that body.

ST. JOHN.—Opera House (A. O. Skinner, manager): Thomas E. Shea opened his regular season here July 24 in Escaped from Sing Sing to a large house. Shortly before the performance Mr. Shea received a telegram announcing that his brother, Dr. Shea, of Lawrence, Mass., to whom he was very much attached and whom he had left but three days previously in the best of health, was at the point of death. Mr. Shea left on that night's train for home and as a consequence the house was closed for the rest of the week, the co. remaining here. As soon as Mr. Shea returns the co. will proceed to Halifax. Much regret is felt and expressed for the talented young star by his many friends here. His co. is better than ever.

[Received too late for classification.]

SAN FRANCISCO.

July 25.

Stockwell's Theatre drew a large house last evening, when the melodrama adapted from the French of Marie and Grisier by Robert Buchanan, entitled Roger La Honte, was presented, introducing Clarence E. Holt in the leading role. Holt is a sterling actor, possessing a rich, musical voice of particular clearness, and with a splendid stage appearance. But with those attributes which go so far to make a good actor, Mr. Holt did not seem to grasp the characters of Roger Laroque and Luversan, a dual role, each distinct, except in form and facial expression. Holt did not divide the two characters enough to make them so different as they should be. Something was lacking in his make-up, especially in the part of Luversan, a fault which could be easily remedied and will no doubt be by this evening's performance. Otherwise he was good. It is a question whether Mr. Holt is not frittering away time acting such parts. The mobility of his face, his amorous voice, appearance, and stage leaning, fit him more for Shakespearean characters in which he must no doubt shine. If Holt can organize a company or become part of a good one already in existence, playing Shakespeare, he is bound to succeed, as he is happily fitted to act the important characters of the Bard of Avon. The great surprise of last night's acting was that of T. D. Frawley in the part of Lucien Roirville, a character entirely different from anything he has yet been seen in here. In the third act where he denounces his wife (the court-room scene), he gave an illustration of the power which is in him. For a young man, and for one who has always played light comedy parts, his assumption of the part of an old man was as fine a piece of work as has been witnessed in many years. He did himself great credit and has fulfilled all the expectations of his warmest friends, in that he is one of the coming actors on the American stage. Another surprise was the performance of Little Anna Laughlin, a small tot, not over eight years of age, but a born actress, if she is not spoiled in the next few years to come. Her acting is instinctive, not studied, and although child actresses are generally a bore, this little girl is a pleasure to see, and one only regrets that she is not seen more. Katherine Grey did not do as well as was expected of her, although she did not do badly. The great fault with her last evening was lack of facial expression. In comedy and society drama "beaming" with a pair of pretty eyes is the great strength of the actress, but in emotional drama and melodramatic plays one can "beam" too much. L. R. Stockwell and George Osborne, are in their element in the low comedy, and a word of praise is due George Bosworth, who did a capital bit of character acting. The production was under the immediate supervision of George E. Lask, stage director of the Tivoli Opera House, who, by the kind permission of Kreling Brothers, arranged the stage details and rehearsed the co. As usual, his ability was shown as a stage manager, and a great deal of the success of the play, if any, is due to them. For next Monday night Mr. Potter of Texas is announced.

At the Baldwin last night, the Lyceum co. appeared in The Idler. With the exception of Ratcliffe and Miss Carr, the cast was the same as seen here when the co. last appeared. Mr. Ratcliffe played the part formerly taken by Nelson Wheatcroft, and it must be said that he acted it in a most commendable manner. But Miss Carr in place of Henrietta Crossman, did not by any means meet the requirements of the role, and Eugene Ormonde as before, is entirely unfitted for the part of Simeon Strong. He is not able to cope with such a part, and although he tries to do his best the attempt is a failure from an artistic standpoint. It may be that some of us here are hypercritical, but the performances this season of the Lyceum Theatre co. are not what they were a few years ago. It may be that we have seen better acting since they were last here, and comparing the same, the Lyceum co. will not near stand a comparison. This evening The Charity Ball will be played, and to-morrow evening Boucicault's Old Heads and Young Hearts will be given. On Thursday evening Americans Abroad will be the bill, and on Friday night and Saturday matinee the company appear in The Wife. Saturday night will be the last of their season, on which occasion The Charity Ball will be presented. The company appear the following week at the places named and on the dates given: Monday, Tuesday, Wednesday and Thursday nights, Oakland; Friday night, San Jose and Saturday night Stockton. They leave for Ogden and Salt Lake City en route East on Sunday, Aug. 6. Commencing next Monday evening, Bronson Howard's Aristocracy will be presented for the first time in this city at this house. The following is the company announced to appear in the play: Maurice Barrymore, Frederick Bond, William Faversham, S. Miller Kent, J. C. Buckstone, John H. Brown, H. W. Montgomery, Blanche Walsh, Mary Hampton, Belen Tracy, Maud White, Neil Warner, Bruce McRae and Harold Howard.

The Tivoli Opera House still continues Indiana, which is drawing well, and will be sung until the close of the week, to be followed by a revival of La Fille de Madame Angot. Succeeding the latter will come Ship Ahoy, presented with spectacular effects, new and magnificent scenery, gorgeous costumes, and an augmented chorus and orchestra.

HARRY J. LASK.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

America (Abbey, Schoeffel and Grau, mgrs.): Chicago, Ill., April 22—indefinite.
Ali Baba (David Henderson, mgr.): Chicago, Ill., May 29—indefinite.
A Country Sport (Peter F. Dailey): Boston, Mass., Aug. 21—indefinite.
Aristocracy (Proctor and Hayman, mgrs.): San Francisco, Cal., Aug. 2-5.
Blunders (Lacey and Altman): Antigo, Wis., Aug. 2, Wausau 3, Stevens' Point 4, Appleton 7, 8, Green Bay 9, Oconto 10.
Crawford and Bowers: Pueblo, Col., Aug. 1, Canon City 2, Salida 3, Leadville 4, Aspen 5.
Crust of Society (John Stetson, mgr.): Sherbrooke, P. Q., Aug. 1, Newport, Vt., 2, St. Albans 3, 4, Montreal, P. Q., 7-12.
Charles Shaw Comedy: Washington, D. C., June 5—indefinite.
Denman Thompson: Chicago, Ill., July 3—indefinite.
E. S. Willard: Chicago, Ill., June 5-Aug. 5.
Eleanor Carroll: Lynn, Mass., Aug. 1—indefinite.
Frost and Fanshawe: Sault Ste. Marie, Mich., Aug. 2-5.
Jacob Litt's Stock: St. Paul, Minn., May 22—indefinite.
Jacob Litt's Players: Minneapolis, Minn., May 22—indefinite.
Liberty Hall (Charles Frohman, mgr.): New York city Aug. 21—indefinite.
Lillian Tucker (C. C. Vaught, mgr.): Quebec, P. Q., Aug. 1—indefinite.
Lawrence Hanley (Frank Maeder, mgr.): New York city Aug. 24—indefinite.
Little Blossom: Newton, Ia., Aug. 1-5.
Nat C. Goodwin: Chicago, Ill., Aug. 7—indefinite.
Norcross Dramatic: Denver, Col., Aug. 1—indefinite.
New York Stock: San Francisco, Cal., Aug. 1—indefinite.
National Stock: San Francisco, Cal., Aug. 1—indefinite.
Paige's Players (George W. Paige, mgr.): St. Cloud, Minn., July 24-Aug. 5.
Prodigal Daughter (T. Henry French, mgr.): New York city May 22—indefinite.
R. B. Mantell: San Francisco, Cal., Aug. 2-12.
Stockwell's Stock: San Francisco, Cal., Aug. 1—indefinite.
Senter Payton: Hartshorne, Ind., Aug. 2-5.
St. Felix Sisters: Clarinda, Ia., Aug. 2-5.
Sol. Smith Russell: Chicago, Ill., May 1—indefinite.
The Girl I Left Behind Me (Charles Frohman, mgr.) Chicago, Ill., May 29—indefinite.
Tyrone Power (Irving Williams, mgr.). Montreal, P. Q., July 1—indefinite.
Trip to Chinatown (Hoyt and Thomas, mgrs.): New York city—indefinite.
Ullie Akerstrom: Jamestown, N. Y., July 17-Aug. 28.
Uncle Tom's Cabin (Langstaff's): Ashley, O., Aug. 1, Cardington 2, Mt. Gilead 3.
Wallace Stock: Newark, O., Aug. 1—indefinite.
Wallace-Hooker: Quebec, P. Q., Aug. 1—indefinite.

OPERA AND CONCERT.

Africa (W. H. A. Cronkhite, mgr.): Omaha, Neb., Aug. 1, 2, Des Moines, Ia., 3, Dubuque 4, Rockford, Ill., 5, Milwaukee, Wis., 7, 8, Cleveland, O., 10-12.
Broadway Opera: Denver, Col., Aug. 1—indefinite.
Boston Ideal Concert: Conneaut Lake, Pa., July 30-Aug 5, Erie, Pa., 7-14.
Calhoun Opera: Minneapolis, Minn., July 17-Aug. 5.
De Wolf Hopper Opera (Ben D. Stevens, mgr.): New York city May 1—indefinite.
Dixson Opera: Louisville, Ky., Aug. 1—indefinite.
Dickson Opera: Washington, D. C., Aug. 1—indefinite.
Gilmore's Band: Minneapolis, Minn., Aug. 1—indefinite.
Gaiety Opera: Atlantic City, N. J., June 26—indefinite.
Hinrichs' Grand Opera: Philadelphia, Pa., June 19—indefinite.
Jeannie Winston Opera: Baltimore, Md., Aug. 7-26.
Lillian Russell Opera (T. Henry French, mgr.): Chicago, Ill., May 20—indefinite.
Lyceum Opera: Memphis, Tenn., July 24—indefinite.
Manhattan Opera: Denver, Col., Aug. 1—indefinite.
McCaull Opera: Atlanta, Ga., June 5—indefinite.
Murray-David Opera: Buffalo, N. Y., June 26—indefinite.
New York Acme Opera: Detroit, Mich., Aug. 1—indefinite.
Pauline Hall Opera (George B. McLellan, mgr.): Boston, Mass., June 26—indefinite.
Queen's Opera: Montreal, P. Q., June 5—indefinite.
Reed Opera: St. Louis, Mo., June 19—indefinite.
Sousa's Band (D. Blakeley, mgr.): Manhattan Beach, N. Y., July 3—indefinite.
Spencer Opera: St. Louis, Co., June 10—indefinite.
Wilbur Opera: St. Paul, Minn., June 8—indefinite.

VARIETY AND BURLESQUE.

Creole Burlesque (Sam T. Jack, mgr.): Chicago, Ill., June 26—indefinite.
Mildred Novelty: Catskill, N. Y., Aug. 1, New Rochelle 2, 3, Paterson, N. J., 4, Ridgewood 5.

MINSTRELS.

Cleveland's: Buffalo, N. Y., Aug. 3-5.
Corton's Minstrels (Charles H. Larkin, mgr.): Waterville, N. Y., Aug. 1, Richfield Springs 2, Cherry Valley 3, Cooperstown 4, Little Falls 5.
Shea's: Williams, Ia., Aug. 2, Dows 4.

CIRCUS.

Albert Wetter: Sidney, O., Aug. 1, Piqua 2, Troy 3, St. Paris 4, Urbana 5.
Barnum and Bailey: Glens Falls, N. Y., Aug. 1, Saratoga 2, Troy 3, Hudson 4, Poughkeepsie 5.
Powerpaugh's: Washington, Ia., Aug. 1, Cedar Rapids 2, Burlington 3, Muscatine 4, Rock Island, Ill., 5.
Horner and Russell: Pittsburg, Pa., Aug. 1—indefinite.
J. H. La Pearl: Mascoutah, Ill., Aug. 1, Belleville 2, O'Fallon 3, Lebanon 4, Trenton 5.
Lee's: Quaker Street, N. Y., Aug. 1, Altamont 2, Greenbush 3.
Orrin Brothers: En route through Mexico.
Walter McCafferty: Waverly, Kans., Aug. 1.
Welsh and Sands: Mechanicsburg, Pa., Aug. 1.

MISCELLANEOUS.

Buffalo Bill: Chicago, Ill., May 20—indefinite.
Bartholomew's Equine Paradox (W. J. Maxwell, mgr.): Cleveland, O., July 31-Aug. 9.
Bowers's Wild West: Providence, R. I., Aug. 1—indefinite.
Daniel Boone's Wild West: Stockbridge, Mass., Aug. 1.
Dr. Flint: Sioux City, Ia., Aug. 1-3, Des Moines 7-12.
King Solomon (Bolossy Kiralfy, mgr.): Eldorado, N. J., June 29—indefinite.
Pawnee Bill: Quebec, P. Q., Aug. 1.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Clevelands and newspapers excluded.

Atherton, Douglas	Goss, Frank P.	Mgr Helen Barry
Anderson, Richard	Graham, Bernice	Mgr Jos. Murphy
Atwell, Grace	Granger, Maud	Mgr Tony Farrell
Ashton, F. L.	Gilman, Carolata	Marsh, Fanny
Blanc, Baroness	Graham, Chas. E.	Mishell, Caroline
Butler, Miss G. A.	Gryce, Sam	McKeever, Joseph
Burbridge, C. J.	Grinnell, Benj. F.	Moore, Louise
Bethel, Edwin	Gilmour, J. H.	Mostyn, W. H.
Bingham, Marie	Haagood, D. H.	Munner, Joseph
Blakemore, H. D.	Hooper, H. Brooks	Nelson, Ruth
Brooke, Percy	Harris, Evan	Narcisse, Miss
Bewron, George	Henley, E. J.	Neuville, Aug.
Boyson, May Stev'ns	Haines, Nat	Opperman, Frank
Beadle, Edward	Holt, Mrs. Cla'ceE.	Osborn, Miss M.
Buckman, G. L.	Hoffman, Walter	O'Neal, Ross
Brennan, Matt	Hutchins, Nettie	Park, William
Brown, F. A.	Haines, Minna Gale	Polk, J. E.
Bennett, C. Hugh	Hardy and Symns	Peare, Emelie
Bates, Wilbur M.	Howe, Kath. E.	Power, Tyrone
Carlyle, Francis	Hosford, Wade	Ray, Charlotte
Calvers, Louise	Hadley, Lilian	Rino, Wm.
Clanton, Frank B.	Hagger, Emma	Reese, Laurence
Campbell, Bessie R.	Hoey, Mr.	Royston, W. F.
Campbell, Robert	Hallen, Fred	Reilly, Jas. A.
Coveney, Howard	Irving, Philip H.	Ransom, Virginia
Coombs, S.	James, O. F.	Rice, M. E.
Cummens, Ellen	Johnston, C. D.	Rothdale, Frank
Callahan, Chas. E.	King, Pursie M.	Rose, Edward E.
Curtis, Frank	Kearney, Alexander	Raymond, Alice
Clark, Henry M.	Knyvett, Ferrers	Rial, Jay
Crane, Seth M.	Kingdon, Francis	Rice, Geo. W.
Crosbie, W. C.	Key, Jas. Barton	Reynolds, Mr.
Campbell, Willis	Kinsbury, Jerome	Semon, Harry W.
Chaster, Beaumont	Kellogg, F. A.	Sloane, W. H.
DeMora, Undine	Kendall, Kath. E.	Scott, R. J.
Dewey, Dillon	Lytell, Wm.	Symns, W. C.
Devine, K. J.	Lehman, Henry	Shepard Bros.
De la Barre, Mr.	Lamar, Lee	Shaw, E. D.
D'Arville, Camille	Lenox, Fred.	Solymon, Wm.
Davidson, Mabel	Leslie, Irene	Shaw, Wallace D.
Dow, Mildred	Leslie, H. J.	Townsend, Chas.
Davenport & Wilson	Loftus, Walter	Trevelyn, Arthur
Dowley, Harry N.	Lane, J. H.	Timberman, Wm.
Dubbins, J. H.	Lawrence, L. E.	Thorne, May B.
Dale, Estelle	Leigh, Clifford	Tanner, Edwin
De Shields, Howard	Lyons, Fanny	Templeton, John
Dodson, Benj. F.	Morton, W. H.	Van Tassel, Cora
Elliot, Arthur	Melrose, Ada	Van Buren, Cecile
Elsler, W. C.	Morton, Edith C.	Weaver, Blanche
Elwood, W. H.	McEwen, W. W.	Wheatcroft, Hel'n T.
Ferree, Owen	Mardell, A.	Wood, Epp
Fawcett, Annie C.	Mealey, Joseph	Whittier, Robert
Fleishman, W. H.	Martens, Carl	Wing, Charles A.
Fleming, William	Meurlin, Lilian C.	
Gurney, Marie	Mann, W. D.	

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MATHILDE COTTRELLY.

LONDON, July 29, 1893.

The London season is now on the wane. Some of the houses will be closed for the present, as occurs every year, others will put on some novelty for a supplementary Summer season, while others again, will keep on the programme now forming the attraction, with undiminished ardor. As an undercurrent to all these forthcoming events, we are now and then having spasmodic openings and equally spasmodic closings of some theatres, among which may be mentioned the Prince of Wales', Terry's, the Royalty, Comedy and the Opera Comique. At the first named, the very mutilated version of Millocker's comic opera, Poor Jonathan, despite the liberal mounting, was, and most justly, too, a positive failure and it has been withdrawn. Terry's was closed after the few evenings devoted to five original plays by five different native authors. The Royalty, after having opened its doors for the production of a dramatization of Scott's novel St. Ronan's Well, under the management of Mrs. Horace Nevill, closed after a week, and indeed, no wonder, for the dramatization was a very poor piece of work. The Comedy has remained dark since The Great Unpaid, which adaptation truly did honor to its name for the management and adaptor, and lastly the Opera Comique, excepting for an occasional short series or single performances of the Independent Theatre, is also still untenanted.

But, turning from these temples of the drama which are closed to those which are still open, and whose seasons are records of unvarying success, we come to the Lyceum Theatre. This is the last week of the season, and, indeed, the last appearances this year in London of Mr. Irving and Miss Terry prior to their departure for the American tour. Taking it as an axiom that the Lyceum is always crowded with its present manager, how much more so must that be the case when the London public is on the point of losing their two favorite artists for some months to come! Every evening is an ovation, and, indeed, last night when I witnessed the performance of Charles I. it seemed as if the audience would never tire of having the curtain rung up. I had not had the pleasure of seeing Wills' simple yet touching and effective play before, and enjoyed it completely. The incidents selected are well connected, making a harmonious whole, the character of the unfortunate monarch is given in kindliest colors, and the home scenes of the king and queen with their children touch the most responsive chords of a sympathetic public. Mr. Irving is undoubtedly fond of the part, for he is seen in it at his very best; he enters into the spirit of the character of Charles I. as depicted by Wills most thoroughly, bringing forward with much prominence the kindly and domestic nature of the king so vividly that, particularly, the last two acts are full of a pathos and quiet dignity strikingly artistic. Miss Terry as the Queen was tenderly devoted, though to my mind, this charming woman is more suited to comedy, in which walk she reigns supreme. The setting of the play was, of course, unrivalled; the first act at Hampton Court was a *chef d'œuvre* of Hawes Craven's brush. To-night Mr. Irving gives Much Ado About Nothing; to-morrow Nance Oldfield and the Bells, and Friday and Saturday evenings as fitting conclusion to the season, Becket.

Last Thursday night was the seventy-fifth performance of Mamselle Nitouche at the Trafalgar Square Theatre, and the favor with which this musical comedy was received at the commencement of the run is unabated. It is likely to hold the boards for many a week to come. May Yohe is the same vivacious, bewitching Denise, Mrs. Frank Wyatt as handsome as ever as Corinne, Frank Wyatt as Celestin acts with the same *entrain* and comic humor that brought down the house on the opening night, while the dashing Major of Robert Pateman remains an unmistakable hit. I have never seen so much made of the part as is done by this talented artist; he plays it with a *verve* and lightness reminding one of a French comedian, and his song in the second act is simply capital. Mr. Wyndham will be seen in David Garrick for the last times this week for the season.

The Criterion will begin a supplementary season this Saturday, with a revival of Le Coq's tuneful La Fille de Mme. Angot.

The 550th performance of Niobe will be reached this Friday night, and the comedy will then be withdrawn, after having enjoyed one of the most uniformly successful runs on record. It was to have been withdrawn last week, but was kept on a few nights longer at special request. Next Tuesday a new farcical comedy will be put on at the Strand. The title is The Sleepwalker, and Harry Paulton and Willie Edouin both will appear. No better wish can accompany its production than that its success may equal that of its predecessor, Niobe.

A. J. G.

FOREIGN NOTES.

It seems that the season of the Comedie Francaise in London has proven so unsuccessful as to excite the ire of French journals. The *Journal des Débats*, in the course of a long article, criticises the management thus: "By all accounts, too, the relations of the company with their 'Barnum' are rather strained. The other members of the troupe consider that the puffs, flowers, applause are directed somewhat too obstinately to the same actress; they accuse M. Gran of preparing 'on the back' of the Comedie the tour which he intends making at Chicago with the actress in question. And Mr. Gran replies that if the London campaign is to cost him 250,000f. he feels a very natural desire to recover the amount in America."

According to the London *Era*, Wilson Barrett will hereafter divide his time impartially between this country and England, giving each half the year.

The American rights of the second Mrs. Tanqueray are owned by the Kendals, who will produce the play during their forthcoming tour of the United States.

Says "Carados" in the London *Referee*: "Some time ago I stated that Robert Buchanan had arranged to write a play on the life of Sheridan. Later on we were told this play was finished and was intended to be first produced ere long in America. But now I read (in the *Sunday Mercury*, N. Y.) that Mr. Sothern will present during his coming season at the New York Lyceum an entirely original play, written expressly for him by Paul M. Potter, 'on the life and times of Richard Brinsley Sheridan.' Also that a number of characters in the play are intended to suggest their prototypes in The School for Scandal and The Rivals. What does this mean, I wonder? Has R. B. cried off or how?"

The Irving-Terry theatrical company sailed last Wednesday for Montreal. The company will open in San Francisco on Sept. 4.

Henry Irving's gift to Princess May on the occasion of her marriage was a fine edition of his Shakespeare, in eight volumes, bound and inclosed in a red leather case. Mrs. Bernard-Beere sent a silver and tortoise shell photo-raph frame containing the portrait of Princess May and the Prince and Princess of Wales and their family.

A performance of The Merchant of Venice was given at the Opera Comique Theatre, London, on the evening of July 11, under patronage of the Queen, the Princess Christian, and the Princess May, Duchess of Teck, and other notables, for the benefit of the National Hospital for the Paralyzed and Epileptic. The production was under the supervision of Emilie Leicester, who has achieved unusual note in such affairs.

Of the serpentine dance, "Carados" says in the London *Referee*: "It is more a matter of arms than of legs—indeed, it is not necessary that the performer should be a dancer at all. Put on the voluminous gauzy robes, take a stick in each hand, and learn how to twist and turn said robes without getting entangled in them, employ somebody to play on them with the 'limes' and the multicolored 'medrums,' and the thing is done.

FROM THE RIALTO.

Charles Frohman now wears his hat on the back of his head. Is the fashion imported?

Kate Foley is going to the Fair.

R. A. Roberts walks with a graceful, swinging motion. I shall be with Robert in three more lessons.

Agnes Miller has returned. ——ica's quite good enough for me.

Gold hasn't depreciated, but bone collar-buttons are worn for shirt-studs nowadays on the Rialto.

Bijou Fernandez has solved the problem of playing the Indian maiden in The Girl I Left Behind Me without making up.

Harry Davenport is going into comic opera. Brother Edgar, how about you?

Pete Daly, the "daring tenor," waxes eloquent on the subject of his new piece.

John Kernell has stopped whistling "After the Ball." He says he has lost faith in it.

J. J. Spies is to be envied this weather. The only money the barber extracts from him is for shaves.

We can look for a vest-pocket edition next.

E. E. Rice went down Broadway the other day whistling the most peculiar tune I ever heard. It was something like a cross between "Comrades" and "The Bowery." Look out for something up to date—or later.

Many wonder whether Corbett wouldn't like an understudy to play the opposite part to Charles Mitchell in December.

Lady Mansell should find no difficulty in getting engagements during the yachting season. She's a first-rate skipper, even with one rope.

Robert Downing smiles more when engaging people than he does at rehearsals. He was "over" the other day.

Nat Goodwin wasn't satisfied with having a race horse named after him. His picture now adorns a cigar sign.

W. H. Lytell enjoys the proud distinction of being the only man who can stand in front of the Coleman House without being told to "move on."

Wishing to know the hour I asked Will McConnell yesterday in the American Exchange what time he had. "For January, Cisco, Ill., 5th, Lapene, 6th, and Carlesville, 7th—all good towns," he answered.

JOLLIER.

CUES.

L. A. Siddall will go in advance of Freddie Hulse in For a Million. Al. Fenley, formerly with Fanny Davenport, is to be the stage manager.

Manager Al. Hayman told a representative of THE MIRROR yesterday that the Lyceum Theatre company played at the Baldwin Theatre in San Francisco to $8,400 last week. Last night the new California Theatre was opened with Robert Mantell in The Face in the Moonlight. Mr. Hayman said that Lillian Russell's business at the Columbia Theatre was magnificent. The Columbia Theatre in Brooklyn will be opened for the season on Sept. 4.

Frederic Conger has been engaged to play Pinkney, the light juvenile part, in Captain Lettarblair with E. H. Sothern at the Lyceum.

An original sketch, written by Lora Bernhardt, has been used as the basis of a one-act play called Sara Bernhardt's story. The author is Otis Colburn, who has recently finished a comedy-drama he calls The Hidden Star. Mr. Colburn is co-author with Frederick Bock, of The Power of Money, which has been played in the West, and has taken up residence in New York to personally superintend the placing of his plays.

A one-act play called For Old Virginia, by Henry Herman, has been purchased by Marion Manola and John Mason, who will use it as a curtain-raiser. In it Miss Manola will appear as a Rebel spy and Mr. Mason as an old man.

Sig. Tomasi, the musical director of the Mapleson-Whitney Opera company, will soon arrive in the city. He will make his headquarters at the American Theatrical Exchange, where members of the company may apply to him for information.

George Kennington's latest engagement is with the reorganized Metropolitan Job Printing establishment. Mr. Kennington represents the theatrical branch of the house, and his large acquaintance in the profession ought to prove profitable to his employers. He says the concern has largely increased its facilities.

Mr. and Mrs. R. L. Cutting (Minnie Seligman) returned from Europe on the *Campania* on Saturday. Mrs. Cutting has secured a new play by Robert Buchanan that has never been presented, and a play by F. C. Phillips, author of As in a Looking-Glass, that had a trial performance in London. The titles are withheld. Each play, it is said, has a strong woman's part. Mrs. Cutting may produce these plays, with Mr. Cutting as a member of her company.

An entertainment was given at the Empire Institute, 146 West Forty-third Street, on the evening of July 10. Emile La Croix acted as master of ceremonies. The performance was made up of recitations by A. C. Deltwin, Josepha Crowell, Louis Glover, Jefferson Lloyd; Grace Kingsley at the piano; and singing by Herbert B. Moore.

Harry C. Schwab will leave for his home in Pittsburg this week, having spent five weeks profitably and pleasantly in this city. During his stay he has booked time and made preliminary arrangements for the remodeling of the New Grand Opera House in that city, of which he will take the management. He has secured several good attractions, and says he proposes to make the amusement business lively in Pittsburg.

Charles R. Lamb, the ecclesiastical artist, has finished a baptismal font for Clay M. Greene, the dramatist, who will erect it in an Episcopal church in this city to the memory of his children, Lizzie Esther Greene and Alice Moore Greene. The font shows the figure of an angel kneeling and holding a large shell, which receives the water. The pedestal has carved capitals of lilies, emblematic of purity. A Greek cross and scroll in the central panel bear the words, "In Memoriam." The font will cost $8,000.

A four-months' engagement will be entered upon at the Broadway Theatre next December by The Bostonians. During this period a new comic opera written by Clay M. Greene and composed by Mr. Thorne, of Boston, entitled The Maid of Plymouth, will be produced. It is also expected that a new light opera, the principal character in which is a gladiator, will be put on, with W. H. Macdonald in the leading part. The Ogalallas, which was produced last season, will also be staged. It is estimated that the proprietors of this organization—Barnabee, Karl and Macdonald—cleared $100,000 last season.

Hal Reid has sold his society drama, The Lily and the Rose, to Charles Mortimer for $5,000, and Marion Booth will star in it, first securing her costumes abroad. Miss Booth will be called to personate a dual part of twins, one of whom is wronged while the other devotes herself to avenging her sister.

The scenery for Milton Nobles' revival of The Phœnix is being painted by Harley Merry. The play will open the People's Theatre on Aug. 12. Manager J. Duke Murray says he could fill a hundred weeks with this attraction, and that Milton Nobles will open season in the houses of principal cities in this play after having closed their seasons in For Revenue Only. Several singing and dancing specialties will be introduced in The Phœnix, about which Mr. Nobles says: "If they won't buy silk, and prefer calico, I'll give it to them, a yard wide and in gaudy tints."

OBITUARY.

Harry Belmont, of this city, died on July 21 at the residence of A. B. Schayer, in Asheville, N. C., of consumption. Until recently the deceased was a member of Primrose and West's Minstrels. He went to Asheville several weeks ago in the last stages of the disease that caused his death, hoping to recover. He was about twenty-six years of age and unmarried. During his illness he was supported by the Actors' Fund. The remains were the first to be interred in the new Jewish Cemetery in Asheville.

Lucian Montez, the youngest member of the Franz family of acrobats, fell out of a fourth storey window on Sunday and received injuries from which he died in Roosevelt Hospital.

MATTERS OF FACT.

Rehearsals for E. E. Rice's companies producing Vent s and 1492 have been called for Monday, Aug. 7 and Monday, Aug. 21 respectively, at Palmer's Theatre. The chorus of the former is to report at 10 A. M., the principals at 11 A. M.

One of the latest popular hits of the day, "I Wish I was a Poodle. I'd be the Ladies' Pet," can be secured with orchestra parts by the professional at fifteen cents from the publisher, J. Horton, 857 West Twenty-third Street, New York.

Among the recent engagements by Joe Freeman to support Freddie Hulse in For a Million, are the great dancers, the Orlando Sisters, George Davis, the clever mimic, and H. D. Heald, late with Flynn and Sheridan, who will be the musical director. Mr. Freeman will carry a cast of fourteen people.

Franclyn Hurleigh has been engaged to play the dude in the Southern Dr. Bill company.

Silurian Casino at Waukesha, Wis., recently built by the Silurian Mineral Spring Company at a cost of $30,000, is now booking for season 1893-94, all time being open after Sept. 15. Albert Tavernier has charge of the booking, L. S. Ovitt being the manager of the house. The theatre will seat 1,230 people, is heated by steam and lighted by gas and electricity, and has a stage dimension of 40x65 feet. It is a modern playhouse throughout.

Manager N. D. Atwood has a few open dates at his theatres in Stoughton and Woburn, Mass., which seat 1,200 and 900 respectively. He is at present at 27 School Street, Boston, Mass., where all mail will reach him.

Joseph W. Spears will either go in advance or travel with a first-class company for the coming season should his services be desired. He can be addressed 564 Walnut Street, Kansas City, Mo.

Little May Belle Bonner, a clever child actress with singing and dancing specialties, is open for engagements. Her address is 463 North Second Street, Brooklyn.

Ernest Lawson, a young character actor, has been engaged to play the comedy role Skinner in Edgewood Folks the coming season.

Louise Muldener, last season with Charles Dickson, has not yet signed for next season. She is quite versatile and would be an acquisition.

Bella Tomlins, prima contralto, who has been a member of the Boston Ideals, New York Grand Opera, and sang at Theodore Thomas' concerts, is at liberty. She can be addressed care Central Music Hall, Chicago.

Charles Townsend is desirous of securing a wide, awake business man to look after the financial end of his new production, The Midnight Hour, in which he is to star.

Katherine McNeill will be at liberty on Aug. 28 to sign for next season to sing contralto in grand or light operas. Her address is 405 Fortieth Street, Chicago, Ill.

Vanderlip and Adair, the travesty comedians, have scored an immense hit at the Madison Square Roof Garden, where they will appear the entire Summer. Miss Adair's dance, "Frolic of the Pansies," is repeatedly encored.

For that "out o' sorts feeling"
Take Bromo-Seltzer—trial bottle 10c.

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Have no connection whatever with any theatre.
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A party to invest or loan $500 in a well-known attraction, now on its third tour. Season opens Aug. 20, and booked in cities exclusively. Will give security for money advanced. Over $15,000 can be realized on season's tour. Loan needed for necessary new effects of play. Address
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MANAGER WANTED.
The man who undertakes to combine the manifold duties of author, actor, and manager, is preparing himself for Bloomingdale, or an obituary notice.
Therefore, I want a manager for my tour next season in The Midnight Hour. He must be a shrewd, wide awake business man who will invest a reasonable sum and take charge of the financial end of the concern, while I look after the stage.
I have already booked about ten weeks on the best of terms—usually taking first money or a guarantee.
We play South.
Am too well known to waste time with the merely curious, but will be glad to hear promptly from any business man who means business.
CHARLES TOWNSEND,
Woodsport, N. Y.

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L. DE VEYRAN, EDITOR.
A news magazine devoted to the interests of dramatic art, and the leading theatrical publication in Paris.
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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents per agate line. Quarter-page, $90; Half-page, $75; One page, $140.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

AMERICAN—THE PRODIGAL DAUGHTER, 8 P. M.
BROADWAY—PANJANDRUM, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND OPERETTA.
TONY PASTOR'S—VARIETY, 8 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

A PHOTOGRAPHER in Boston has removed from his display all the pictures of actresses, because every ill-dressed and dowdy woman who came to be "taken" wanted to look like some well-costumed and graceful beauty in the show case. This incident, perhaps, accounts in a measure for the astonishing faith that so many stage aspirants have in their ability to act as well as the women whom they fancy they resemble in appearance.

THE pecuniary misfortune and distracting cares that belong to ownership of a yacht were recently set forth humorously by a popular and fortunate comedian before an assembled company of his professional kind. But his talk was not convincing enough to assure his auditors that yacht ownership is really a distressing and unfortunate thing.

DURING recent years there has been much complaint against the competition of Chinese with laborers in various industries, more particularly in the tubs and with the sad iron. But at last Greek has met Greek. A lawsuit is pending over a competition of Chinese theatres at the World's Fair.

THE *Herald* contained a criticism of the out-of-door performance of As You Like It at Pleasure Bay, in its issue of Sunday morning. This criticism would have been all right had the performance taken place on Saturday afternoon, as originally announced. But it was postponed.

WHETHER the coming season shall be good or bad, native actors may comfort themselves—if any comfort can be found in it—with the assurance that the most distinguished artists of Europe who are coming here in hope of rich harvests must take "pot luck" with them.

THE DRAMATIC MIRROR now prints regularly forty per cent. more advertising than any other stage publication in this country. Its business patronage, like its circulation, is growing all the time.

A CHICAGO paper says that LILLIAN RUSSELL will appear in a new opera called The Fountain of Youth. It does not seem to be yet necessary.

IT WANTS THE BEST.

THE tendency of too many American managers to speculate upon vitiated tastes, and to furnish entertainment for the eye rather than for the head and the heart, ought to be corrected by a philosophic study of what the great theatre public in its more honest mood desires.

It really wants the best. And it too often patronizes the worst—if it patronizes anything in the theatre—because the best is not tendered.

Does the haphazard manager want proof of this? It can be proved.

First: What good English actor comes to this country and appeals in vain? And how many of the acceptable English "leading men" have returned to London permanently after making hits here? Such men as E. S. WILLARD and WILSON BARRETT are even now—among the stars—almost anxious for naturalization.

Second: If the best were not in demand here, why would HENRY IRVING—who has reached a higher stage of appreciation in the metropolis of the world than any actor since the time of GARRICK, and for whose honor it is suggested that a title impends—and ELLEN TERRY and his admirable company, surrounded by all the elaborate machinery of the Lyceum Theatre, abandon that great city and that great playhouse for the United States for a long term? And why do COQUELIN and HADING and MOUNET-SULLY, with BERNHARDT come from France? And why is a fortune seen in the return of ELEONORA DUSE?

There would be no opportunity for these distinguished actors to appear here in noble plays if the dictum of the average American manager were true.

Managerial standards in this country are two low. And it takes a great deal of education to lift them.

PERSONAL.

HERBERT.—Victor Herbert, the composer, will return from Saratoga in four weeks. He is regarded by many as the coming man in American opera composition.

TEMPEST.—The Chicago *Times* says that Marie Tempest stretches the long bow a little too far when she tells the London interviewer that "her last American trip was a great success, full houses all through" and that "Americans never tolerate a poor artiste." The *Times* adds that "If Miss Tempest does not mend her ways before she makes her next tour everybody, even the deafest Londoners, will know how she deliberately threw away the respect and affection of the American public." What does our Chicago contemporary mean? We were not aware that Miss Tempest threw away anything.

FRENCH.—There is a rumor abroad in London that Samuel French is shortly to take unto himself a wife.

PALMER.—A. M. Palmer writes from Frankfort that he will sail for New York on Aug. 5. He had planned to leave for home on the 29th, but business matters demand his presence sooner.

STANLEY.—Marion Stanley, whose character dancing was a strong feature last season, is spending the Summer at Beaver Brook, Sullivan County, New York.

FEALEY.—Marguerite Fealey is at Memphis, Tenn., where she will remain until rehearsals are called for Niobe. Little Maude Fealey will retire from the stage and remain at St. Agnes Academy in Memphis. She says that as soon as her education is completed she will return to the boards. Her mother writes: "I wish I could prevail upon Maude to take the same interest in her school books that she does in Shakespeare. She can recite every line of such parts as Juliet, Portia, etc."

RADCLIFFE.—James B. Radcliffe, so long a favorite at Harrigan's Theatre, has been engaged for the American Theatre roof garden for the present week. Those who know Mr. Radcliffe speak of him as one of the most intelligent men on the stage, and predict for him a bright future.

ALBEE.—Manager Albee told a MIRROR reporter yesterday that he was up to his ears in repairs at the Union Square Theatre, and that he found so many things to repair as the work progressed that it appeared as if he would never see the end. "But we will be ready for the opening in September," said B. F. Keith's busy manager.

LANDER.—Charles Lander, a son of Mrs. General Lander, who bears a striking resemblance to Edwin Booth as he appeared in his youthful days, has returned from the West, where he sang leading baritone roles in the Duff Opera company. Mr. Lander will remain in New York the coming season.

BARNET.—Robert A. Barnet's new opera will be put in rehearsal at the Boston Museum next week. Meanwhile he is rusticating in the White Mountains.

HARLOW.—Richard Harlow sailed for England on the *Etruria* last Saturday. He will return on August 20 to resume the character of Isabella in 1492 at Palmer's.

WILSON.—Francis Wilson is in Chicago, looking over the Fair.

LANDER.—Frank Lander arrived in town from the seashore last Thursday. He will begin rehearsing at once with The New South company.

HILLIARD.—Robert Hilliard returned from a visit to the Thousand Islands on Saturday. He has a fine coat of tan on his handsome countenance. Mr. Hilliard is holding off for next season. He has had a number of good offers, but he has not signed yet.

ALDRICH.—Louis Aldrich returned to the city on Saturday. In about three weeks he will begin rehearsals for the New England tour of The Senator.

A JUDGMENT AGAINST SHERIDAN.

A number of persons in this country are saying uncomplimentary things about John F. Sheridan. He came here last season to star under Frank W. Sanger's management. Mr. Sanger withdrew from the venture soon after the season opened.

Sheridan left all the members of his company in Chicago recently without funds. His victims have only just been able to make their way back to this city, although Sheridan has got across the ocean and is now in London telling the dramatic newspapers there that he will tour the provinces in a new play called A Trip to Chicago.

Last year he engaged Ida Orme, an American actress in London, to come to this country with him for the season. Miss Orme left lucrative engagements on the other side. After playing a few weeks at the Bijou in this city Sheridan discharged her without cause.

Through her counsel, ex-Judge Dittenhoefer, she brought suit in the Supreme Court for the balance of salary due her. Last week she secured judgment by default for the full amount of her claim, $850.

Sheridan, in spite of the record he made here last season, is said to possess considerable property. Miss Orme thinks that she will have no difficulty in compelling the comedian to pay the judgment.

THE SPAN OF LIFE.

William Calder, proprietor of The Span of Life, returned to New York from abroad on the *Teutonic* last week. Mr. Calder says that theatrical business in England last season was very bad, as a rule. He thinks also that the prospects for the coming season are not of the brightest either in London or the provinces. The great strike of miners, in which 350,000 men are participating, is having a depressing effect in many quarters.

The English season of The Span of Life was very successful. It closed at the London Pavilion to large houses. While abroad Mr. Calder engaged his company, got out his printing, and booked the melodrama solid in both the metropolis and the provinces. Since his return to New York he has engaged all the people for his two American companies.

Mr. Calder will personally direct the Western company, whose tour will extend to the Pacific coast. He has a large fruit farm near San Francisco, which this trip will enable him to visit for the first time in three years.

The Eastern company will be managed by H. S. Taylor, who says that at no time will he require more than twelve hours to reach it from this city. Both companies are of equal strength, and both have a fine scenic equipment.

RICHARD STAHL'S NEW OPERA.

Extensive preparations are in progress for the forthcoming production of Richard Stahl's Chinese comic opera, for which Frank Dumont has furnished the libretto. Scenic artists and costumers are busy with their respective parts of the production. Among those thus far engaged are Ada Glasca, who returns to the operatic stage after an absence of nearly two years, during which time she has studied partly in Europe and in New York city under the best teachers; Lea Van Dyck, Mabella Baker, Stanley Felch, George Broderick, J. Raffael, Ben Lodge and others. The season will open on Oct. 2 at the Grand Opera House in Philadelphia for a run, after which the opera will go on the road. The title has not been announced yet.

A THESPIANS' CLAMBAKE.

A large number of professionals who are spending the Summer at Asbury Park made up a jolly party that enjoyed a clambake at Shark River on Saturday last. Among the participants were Mr. and Mrs. Charles Matthews and daughter, Mr. and Mrs. George Richards, Adelaide Merton, A. O. Scammon, Mr. and Mrs. Harry Mills, Wallace Clifton, Emma Bell, Mr. and Mrs. Frank Palma, Mr. and Mrs. Ben Stern, Mr. and Mrs. Lee Ottolengui, Frank Russell, and others.

LOIE FULLER'S CASINO SEASON.

Manager Will McConnell, of the American Theatrical Exchange, told a MIRROR man that Loie Fuller, Alice Shaw, the whistler, Sylvia Gray, Florence Levy, Fred Storey, and others will sail from England on the *Majestic* on Aug. 2, and will open at the Casino on the 14th for an engagement of five weeks. Miss Fuller will introduce several new specialties during her season at the Casino, which will end on Sept. 16.

LETTERS TO THE EDITOR.

UNABLE TO FIGHT THE CASE.

NEW YORK, July 29, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Will you kindly allow me to modify a statement made in your last issue? D. O. Higgins' divorce from me was granted on the grounds of desertion. The case went by default, for the best reason in the world—I had no money to fight it.

Sincerely, LOUISE GALLOWAY.

A CORRECTION.

PHILADELPHIA, July 29, 1893.

To the Editor of the Dramatic Mirror:

SIR.—The statement that "Mr Sedley Brown would manage Francesca Redding next season," which appeared in last week's MIRROR, is erroneous. The Redding Stanton company will be managed as heretofore by myself. Mr J. Edwin Brown, who is a brother of Mr. Sedley Brown, has been engaged by me for the position of business manager. Kindly correct the mistake in your next issue.

Yours very truly, HUGH STANTON.

MR. POWER IS DUPLEX.

THE PLAYERS, July 27, 1893.

To the Publisher of the Dramatic Mirror:

SIR.—I have already wasted too much time on Mr. Power, so I shall not discuss his letter in the last number of THE MIRROR. On the 23d ulto., I wrote him for the *second* time requesting to be released. Here is an extract from his letter in reply: "I trust that you will give me your valuable aid for some time to come, for without you I should have to disband." Yours truly, VERNER CLARGES.

A FALSE ANNOUNCEMENT.

NEW YORK, July 23, 1893.

To the Editor of the Dramatic Mirror:

SIR.—It having reached me that certain parties have been using my name as a member of their company, and in one instance to my positive knowledge having secured time in a prominent theatre on that representation, I wish to state through the medium of your invaluable journal, that such action is entirely unauthorized and is done with the full knowledge of the parties in question that I am engaged elsewhere. These parties made propositions to me during the past season, which offers I declined. I have been under engagement to Mr. E. J. Abram for the past two years, and my contract with that gentleman is a lengthy one, having several more years to run. As my business relations have always been of the most cordial nature with Mr. Abram, I feel that in justice to him I must protest against the unauthorized use of my name. Next season I continue as a member of The Danger Signal company. Thanking you in advance for your courtesy, I am, yours respectfully,

PAUL DRESSER.

ONE OF NUMBERLESS GENEROUS ACTS.

MACKINAW ISLAND, Mich., July 25, 1893.

To the Editor of the Dramatic Mirror:

SIR.—May I pay a slight tribute to the memory of the lovely, generous-hearted woman who has left such a void in our profession?

Several years ago Georgie Drew-Barrymore was leading lady in a company which left New York for the Pacific coast. The furthest point reached was Kansas City. Business was so very bad that the manager decided to return, playing our way back. Salaries were in arrears. Payment of our board bills was our only compensation for several weeks.

One night in Chicago I received a telegram from my son asking for $20 for urgent use. The manager, to whom I applied, refused it.

I was so distressed that Georgie Drew noticed it and inquired the cause. Never dreaming that any one was in a less embarrassed position, I confided my trouble to her sympathetic ear.

She rushed to her dressing-room, returned in a moment, thrust a $20 bill into my hand with these words, "Take this, Clarkie. Barry sent me a cheque this morning."

It is needless to say the money was refunded, but could anything cancel the generosity of the act, or cause me to forget the womanly, sisterly nature that prompted it?

ADELE CLARKE.

SALMI MORSE'S PASSION PLAY.

ETRETAT, France, July 27, 1893.

To the Editor of the Dramatic Mirror:

SIR.—In your issue of July 8, in answer to one of the queries concerning the originality of the Passion Play by Salmi Morse, which was acted in San Francisco by James O'Neill, you say that it was a translation of the Ober-Ammergau play. Will you permit me to correct this statement?

I knew Salmi Morse well; in fact, it was while he was living in my father's house in San Francisco that he wrote the play, and one of the members of my family has the Bible he used for the purpose.

The play Mr. O'Neill acted was entirely original with Mr Morse. There are certain scenes in it which do not appear in the Ober-Ammergau version at all. He was indebted to that play only for the idea of constructing a Passion Play.

I saw Mr. O'Neill in the Passion many times in San Francisco, and it was one of the most exquisitely beautiful performances I ever witnessed. I was also engaged to play in the New York production, and had the authorities allowed it to be presented to the public I believe it would have made a profound sensation. It was a remarkable play in many ways—far superior to the plays of the same nature that have been presented lately in Paris.

Poor Salmi Morse's suicide—if it was suicide—was the result of his chagrin and disappointment over the non-production of this play, upon which he had bent all the energy and hopes of his latter years.

Yours very truly, EDWIN S. BELKNAP.

MR. SYKES EXPLAINS.

THE IRISH QUEEN'S FLATS, 5X3 Roof Garden, July 29, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Presuming on your valuable aid in assisting me to contradict certain ridiculous Rialto rumors, I take my pen in hand, as the type writer is very busy reading a play to a congregation of her admirers.

The report that I had refused a minstrel engagement because my veterinary informed me it would injure my voice, is only partially true, the real reason being that I objected to carrying my own trunk to and from depots, though the manager explained that on the silver circuit the trips would be mostly down hill.

I am not, as reported in the Sheboygan *Seventh-Tribune*, engaged for Pete Peterson, though there would be a great saving in the make-up, and I have a great many warm friends among the Tenderloin sections of Wisconsin; still, in justice to my reputation I refused so I could personally superintend the construction of my celluloid lawn tennis grounds on the roof-garden, over room No. 8.

The report also that Mr. Ike Bull, of the famous Bull Brothers (Ike and Sitting), had left my employ, is an infamous fabrication, as he has simply been transferred from night clerk to conductor on the elevator, on account of his extensive traveling experience.

And also, in justice to Mr. Max Lowenthal, though he has been paying room rent in blocks of five (only good after early mass at Proctor's), I will state that he is the quietest roomer I have. I wonder where a letter will reach him?

Mr. Punch Wheeler, who is purser and press agent for the Irish Queen's Flats, a worthy henchman of mine the past sixty years, and a man who I firmly believe said he would "never do a lick of work as long as I had my health and $100 per week," has sole management of the bee-hive industry on the roof.

Mr Wheeler is undoubtedly in his various specialties the brainiest man that ever graduated from the stock yards, and barring a slight impediment in his weekly statement, is thoroughly honest, and one of the most successful agents that ever raised a C. O. D.

Begging pardon for consuming so much of your valuable space, I desire to have these scandalous reports set at rest, which I trust the general public will remember, as this article will not appear again.

Respectfully,

JEROME SYKES.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

The Rising Generation, written by William Gill for William Barry, is a comedy of life in Harlem. The complications involve the family of Elwood Van Tyke, a rich merchant, and Martin McShane, aqueduct laborer; the latter living in a shanty on a rock opposite the palatial residence of the former. The rich man has a son, with whose education great pains are taken, a tutor from an Irish University being engaged for him, but the son turns out badly; and a daughter who secretly loves the son of McShane and is beloved. McShane grows rich as a contractor, and his son grows up commendably, being finally tutored by the learned man who is discharged by the merchant because he falls in love with the spinster sister of McShane. And the wicked are punished and the virtuous rewarded finally, as it is ever done in the play. Mr. Barry will carry all his scenery and be supported by a company numbering twenty-five, the venture being under management of Malley and Lamb.

* * *

Among the new productions at London theatres during July were Man to Man, a drama in five acts by William Bourne at the Pavilion Theatre; An Odd Pair, a musical piece, text by Malcolm Watson and music by Alfred J. Caldicott, at St. George's Hall; A Pal o' Archie's, a travesty of I Pagliacci, by Sir Augustus Harris and a Mr. Brookfield, at the Palace Varieties; A Woman's Revenge, a drama in four acts, by Henry Pettitt at the Adelphi Theatre; The Diamond Gang, a drama in four acts by Edward Darbey, at the Surrey Theatre; Iceboud, a drama in four acts, at the Pavilion Theatre; and The Medical Student, a farcical comedy in three acts, by Beard Frances and Herbert J. Lacland, at a matinee performance at the Strand Theatre.

* * *

An adaptation of Balzac's "Pere Goriot," by Clyde Fitch, entitled A Shattered Idol, was produced by Jacob Litt's stock company at the Grand Opera House, St. Paul, last Sunday night, for the first time on any stage.

* * *

Robert Dronet, author of Effie Ellsler's Doris, is perhaps the youngest of the successful dramatic writers of the day. He is twenty-four years of age and an American by birth. His father was a Frenchman and his mother a refined and accomplished woman, though of English birth is of French extraction, and can trace her family back to the Norman conqueror.

* * *

Frances Drake, who is now in London, has purchased a new play, entitled Troubled Waters, by Walter Ellis and Charles Thomas, the latter being author of A Paper Chase, produced here by Rosina Vokes. Miss Drake will return to New York next month on the *Etruria* and enter at once into preparation for production of the new play.

* * *

A play adapted by Louise Imogen Guiney from the French will be played at the Grand Opera House, Boston, by the stock company, late next month.

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A nun in the Loretto Convent at Dublin, Sister Gertrude, has written a drama entitled Nemesius. It is dedicated to the martyrs of the catacombs, and has been performed in Loretto Abbey.

* * *

A new play by Hal Reid, author of La Belle Marie, called The Lily and the Rose, has been purchased by Charles Mortimer.

* * *

Percy Gaunt is finishing a comedy-drama, entitled Helen Tredwycke, Architect.

* * *

Professor Seaborne, called "the master psychoduraniser and occult wonder worker," will appear next season in a three-act psychological play, entitled Under a Spell, in which mental marvels and spirit phenomena will be introduced. A specially selected company will support him, and R. Malvell will direct the tour.

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Who says there is no hope for the American drama, when the announcement is made that Dasie Markoe is making an entirely new dramatization of Uncle Tom's Cabin?

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Hal Reid, author of La Belle Marie, has disposed of a new "society melodrama"—whatever that may imply—to Charles Mortimer. The title of the new piece is The Lily and the Rose.

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A Bunch of Violets is the name of a new play to be included in Rosina Vokes' repertoire next season.

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Frailty, an original drama in four acts, by Sir Augustus Harris and Paul Merritt, was produced last month (July) at the Tyne Theatre, Newcastle-on-Tyne, England.

* * *

The Mirror is the first paper to make public the title of the new Chinese opera written by Frank Dumont and composed by Richard Stahl. It is Shing-Ching, the Daughter of the Moon, and it is described as "a bit of Chinaware, in two pieces."

* * *

George W. Sims will write a melodrama for Charles Frohman.

* * *

Mrs. Frances Hodgson Burnett expects to finish the new play she is at work on before the 1st of January.

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Haddon Chambers is completing a play intended for Beerbohm Tree and George Alexander.

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The new opera by Gilbert and Sullivan is underlined for production at the Savoy Theatre, London, some time during September.

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Rudolph de Cordova recently copyrighted a new comedy which he calls Pandora's Box.

REFLECTIONS.

Grace Henderson is spending the Summer at Rye, N. Y. Mr. and Mrs. Joseph Humphreys are also there.

Active preparation for the new season has begun. At nearly every theatre in town and in many halls companies are now rehearsing. The campaign will begin earlier than last year. Many companies then delayed their openings on account of the election, but this year there is a disposition to start the ball rolling as early as possible.

Ex-Judge Dittenhoefer and his family are spending a few weeks at the West End, Long Branch. Judge Dittenhoefer is so busy, however, that he is obliged to come to town daily.

Mathilde Cottrelly has a capital part, it is said, in the new edition of The City Directory.

The season of the Walker Whiteside company will open on Sept. 25. The talented star will be supported by a carefully selected company. His plays will be enhanced by special scenery, painted by Lafayette W. Seavey, and correct and appropriate costumes and properties from the private collection of M. Herrmann.

Vernona Jarbeau with her husband, Jeff Bernstein, has been enjoying a cruise as the guest of E. S. Stokes, on his yacht, *Fra Diavolo*. During the voyage stops were made at New London, Shelter Island, Block Island, Narragansett Pier, and Newport. Miss Jarbeau has almost entirely recovered from the effects of her recent accident.

Murry Woods has returned from abroad. He confesses to an enjoyable journey, but insists that this is the country of his heart.

Mrs. Beerbohm Tree is credited with earnest work at the Rehearsal Club, an organization of ballet girls and minor actresses of London, with whom she makes herself agreeable and in whose aid she works.

Frank E. Baker and Mrs. Baker are spending the Summer at Mount Clemens, Mich.

John McKeever, treasurer of Palmer's Theatre, has gone to the World's Fair.

Maggie Cline will retire from the American roof Garden in two weeks to recuperate at her Summer home in Red Bank, N. J., for her appearance with The Prodigal Father.

Charles Dillingham, dramatic editor of the *Evening Sun*, has resigned to manage Jane, of which his wife, Jennie Yeamans, is the star.

Max Freeman is rehearsing The Rainmaker of Syria at the Casino. The first performance will be given on Sept. 25.

Lillie Swain assumed the part of Tony Gay in A Trip to Chinatown last Friday night.

Maurice Herrmann, the costumer, was recently the guest of Walker Whiteside, at Asbury Park, where Mr. Whiteside has a cottage.

A benefit for the stranded opera singers at Schlitz Park, Milwaukee, was given last Wednesday evening, Arthur Weld acting as conductor.

Emma Vaders has so far recovered from her illness as to notify Thomas W. Keene, by whom she was engaged as leading lady, that she will join him at the opening of his tour on Sept. 4.

J. D. Murphree has re-engaged with Alexander Salvini, and is spending the Summer in the Catskills with J. A. Bigelow, who will go with Carroll Johnson next season. Mr. Murphree, who is considered the champion checker-player of the South, is astonishing the natives by his brilliant playing, having beaten all the local lights at the game. His friends are trying to arrange a match between him and Barker, the American champion.

A representative of The Mirror had assurances from a well-known manager yesterday that there was not likely to be any clash between Managers J. W. Rosenquest and W. A. Brady over the engagement of The New South at the Madison Square Theatre on Aug. 14. Mr. Rosenquest was out of town, but a reliable man said that Mr. Rosenquest would not insist on The New South being produced at the Fourteenth Street Theatre, as he had arranged, and that he will probably accept Mr. Brady's substitute, Sport McAllister, for that house.

E. E. Rice has composed a Columbian Grand March to be sung by a corps of girls preceding the entrance of Columbus in 1492. They will wear gorgeous costumes designed by Mrs. Seidl. A well-known drygoods house has contracted to furnish new dresses every six or eight weeks for the six girls in this piece who sing of the vicissitudes of the chorus maiden. Parisian Fall and Winter fashions will be foreshadowed in these "creations."

Frederick E. Smith, last season with Charles Hanford, has been engaged by James O'Neill for the coming season.

Amy Gordon will return to the stage. She has signed with Snow and Stevens to star in Our Goblins, will open in Chicago on Aug. 27, and will go to the Pacific coast. Miss Gordon has been retired four seasons.

Harold C. Blake, of the Francis Wilson company, and his wife (Grace Lindsey), formerly of Portland, Ore., are spending the Summer with the latter's mother, Mrs. W. Q. Adams, at Mount Tabor. They will return to New York in August.

Olive Gates has been engaged by Manager Dunn as leading lady for Patti Rosa.

The second edition of "Memoirs of the Professional and Social Life of John E. Owens" will soon be issued. The first edition was cordially received by the public, and was commended for its special interest by the theatrical profession. Ellen Terry, Mary Anderson-Navarro and John Sleeper Clarke, who have read the book, have assured Mrs. Owens by letter of their interest in it.

Francis Labadie and wife have spent the past three weeks at the World's Fair. Robert A. Fisk will join the Labadie-Rowell company to take charge of the calcium and electric light effects in Faust.

William Fennessy arrived in town on Saturday. He has been spending the Summer in Kentucky on his brother's farm. Mr. Fennessy will again go in advance of The White Squadron. He leaves for Boston to-day.

T. W. Dinkins will take out Later On again. He is engaging an excellent company.

Slaves of a City opened in Albany last Thursday night. Nellie Lawrence Tracy is said to have made a hit in the soubrette part.

Frank B. Tracy will go out in advance of The Pulse of New York, the attraction he piloted last season.

Several members of the 1492 company have gone to the World's Fair. Among them are Theresa Vaughn, E. M. Favor, and Edith Sinclair. Walter Jones is spending his vacation at South Cairo in the Catskills.

The return of 1492 at Palmer's is definitely set down for Aug. 20. Rehearsals will begin on the 21st inst. Mr. Rice's company to produce Venus, in Boston, is called for rehearsal at Palmer's on Aug. 7.

A team of Irish ponies will be a feature of the outfit of Nora Machree. They are the smallest specimens of the breed ever exhibited in this country. They are less than thirty-six inches high, and the weight of each does not exceed two hundred pounds.

An Irishman's Love will open its season on Aug. 20. The production will be supervised by H. H. Horton, who originally staged it when it toured the country two years ago. A carload of special scenery has been painted for this play by Arthur Voegtlin, of the Madison Square Theatre. The printing is all lithograph work from the Chicago Bank Note Company and the Gillin Printing Company. An Irish coastguard life saving boat has been specially imported, and it will be seen floating on a large tank of real water. Good time has been secured for this attraction in the principal cities, and Norman W. Scott and Company, the managers, have engaged a first-class company.

Caroline Hamilton, who made a great hit as the original Maid Marian in Robin Hood at the Standard Theatre, has signed with Pauline Hall for the coming season.

The company engaged by Mullaly Brothers and Tendick to support R. E. Graham in The Stock Broker includes: Charles Drake, Franklin Soule, Brenton Thorpe, Leon Williams, W. F. Smith, Carrie Francis, Blanche Siegrist, Bessie Florence, Fannie Dudley and Daisy Dudley. Paul Dressler will be the musical director. T. W. Mullaly, having completed all the arrangements for Mr. Graham's tour next season, is now busy with the preparations for the production of his melodrama by Scott Marble, entitled The Secret Agent.

Sept. 4 is the date of the opening of the Bijou Theatre, when the World's Fair City Directory will be performed.

W. A. Edwards' company will open in The Romany Rye at the Columbus Theatre on Saturday night, Aug. 12, for a week.

Rich and Harris are managers of five leading theatres, including the Empire, of this city; the Hollis and Columbia, of Boston; and the Park and Walnut Street Theatres, of Philadelphia. The same firm has also The Country Sport and George Thatcher's Africa.

Manager Gottschalk says he will never allow another Maharajah to escape from the Madison Square Garden roof as he of Kapurthala did the other night. Mr. Gottschalk has instructed every man in his employ to look out for the Nawab of Rampur, because Nawabs are scarce in this country and they are valuable to roof gardens these times.

A. Mellen, formerly New York representative for Rich and Harris, has secured the management of the Casino at New Rochelle, and has an interest in the Davis Opera House, of Plymouth, Mass. Mr. Mellen told a representative of The Mirror that he was negotiating for the management of three other theatres between New York and Boston, and he anticipated closing the arrangement on satisfactory terms. The owner of a fourth house signed a contract giving Mr. Mellen possession on May 1, 1894. With six good houses Mr. Mellen proposes to establish a circuit and will book first-class attractions only.

Marie Leslie, recently engaged by Francis Wilson for the revival of Erminie, at the Broadway Theatre the coming season, is spending a few weeks at Oscawanna Lake, near Garrisons-on-the Hudson. Miss Leslie will sail for Europe about the middle of August, returning the latter part of September.

"Calls" are now being issued thick and fast.

The bright and handsome features of Jerome Kingsbury are seen in the above engraving. Mr. Kingsbury is a talented actor of juvenile and light comedy parts and he has shown marked ability during his connection with the stage.

H. W. Tredenick, a clever comic opera comedian, who has been with the Wilbur Opera company for eight consecutive seasons, is in the city with his wife, Maggie Bolton. They expect to complete arrangements shortly for a joint engagement with an opera company that is to present one of last season's successes.

Sidney R. Ellis has booked a fine route for Darkest Russia. He has implicit confidence in the success of the production, which will be most elaborate.

Daniel Frohman has just bought a play from Augustus Thomas. He has also secured the French play Prince d'Aurec. He has not definitely decided yet which piece shall open the season at the Lyceum next Fall, but he is inclined to think that Mr. Thomas' will be decided on.

William Black, who formerly represented the Hanlon Brothers' Superba and Fantasma companies, has joined the forces of Elmer E. Vance. Mr. Black will be identified with Mr. Vance's new and as yet unnamed production. This enterprise will be launched at Columbus, O., on Aug. 28. Mr. Vance has worked for three years on this new play, perfecting every detail. A scene-car, sixty feet long, will be used to transport the heavy outfit. There will also be carried a ten-horse power engine, a ton of counterweights, a sectional stage and some trained horses. This seems to fortell realism galore.

Manager Henderson has placed the entire order for the Nora Machree printing with the Gillin Lithograph Company of this city.

An innovation will mark the rehearsals of Liberty Hall, which will begin at the Empire Theatre this week. They will take place at night and the scenery and properties of the play will be used.

According to a despatch from Chicago Ida Mulle and Louise Eissing, members of the Ali Baba company, engaged the other night in a short pugilistic encounter behind the scenes. They were separated by their associates before much damage had been done.

Managers are thick in town these days. At the American Theatrical Exchange on Thursday the following were seen: John Stetson, Colonel William E. Sinn, Oscar Hammerstein, T. Henry French, Albert Bial, Edward Gilmore, Rudolph Aronson, A. Herrmann and H. C. Miner.

William Calder's company will open in The Span of Life at the National Theatre, Philadelphia, on Aug. 12.

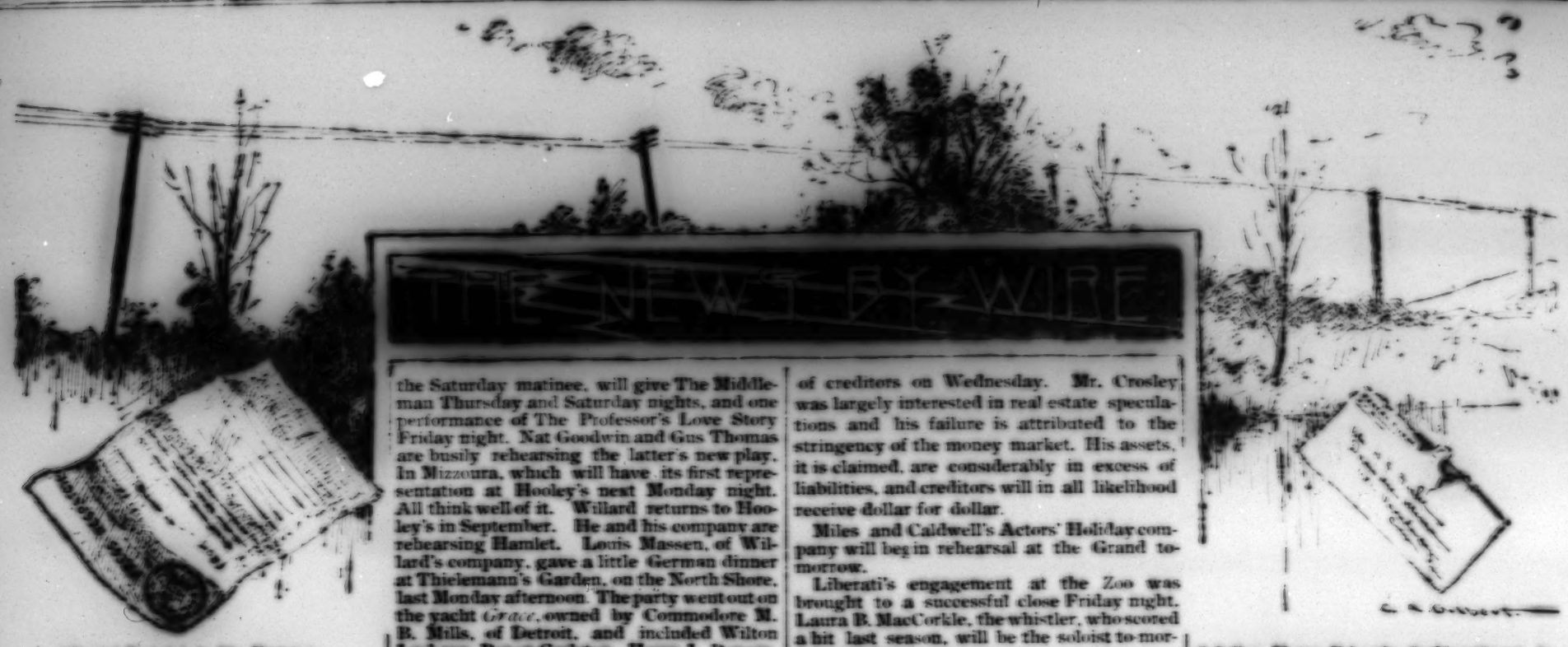
Loie Fuller has notified W. A. McConnell, of the American Theatrical Exchange, that she has secured the Fifth Avenue Theatre for a season to begin on Aug. 14, and that Sylvia Grey and Fred. Storey will appear with her company.

The Corncracker will be produced for the first time Oct. 9 in the Fourteenth Street Theatre. Glen-da-Lough and Hallen and Hart will play engagements in the same house in September.

Charles B. Hanford is a native of Loudoun County, Virginia, and though he resides in Washington now his visits to his old home are frequent. On Friday, July 28, he will play Ingomar at Leesburg, the county seat, supported by Martha Ford, daughter of Manager Ford, of Baltimore, and other professionals, principally from Washington. Miss Ford and Mr. Hanford will be the guest of Mr. and Mrs. C. Shirley Carter at their beautiful country home, "Swan Manor." The Carters are social lights in Virginia.

HALF RATE EXCURSIONS TO THE WORLD'S FAIR VIA WASHINGTON AND THE B. & O. R. R.

The Baltimore and Ohio R. R will run a series of special excursions from New York to the World's Fair at rate of $17 for the round trip. The trains will consist of first class day coaches equipped with lavatories and toilet conveniences. The trains will start from Jersey Central Station, foot of Liberty Street, New York, at 8 30 A. M., Aug. 4th, 5th and 19th, and reach Chicago at 4 30 P. M. the following day. Tickets will be valid for outward journey only on the special trains, but will be good returning from Chicago in day coaches on any regular train within 10 days including day of sale. Stops will be made for meals at the dining stations on the line. A Tourist Agent and a train porter will accompany each train to look after the comfort of passengers. Tickets will also be sold for these trains at the Jersey Central offices in Newark, Elizabeth, Plainfield, Bound Brook and Somerville. New York offices 179, 413 and 1196 Broadway, and station foot of Liberty Street.



[*Special Dispatch to The Mirror.*]

CHICAGO, July 31.

We have had warm weather here during the past week, but not as warm as T. Henry French found it on his recent visit. I have seen men perspire, but Mr. French is a regular prismatic fountain in this line. I was with him last Monday evening, and a man who wanted to find him followed us by French's watery trail from playhouse to playhouse. His full dress shirt looked like a negligé six minutes after he donned it, and when Dave Henderson and I told him it was not as hot here as it usually is in New York, he would have brained us both had he had the energy. He left me after the second act of La Cigale to call on Miss Russell, and then, I imagine, they decided to part in a business way. He left for New York Tuesday, and I see by the weather reports that the hot wave followed him. However, it must help business in his roof garden. Lillian has fully recovered her health and is warbling to big houses. She opened the third week of La Cigale to a big audience tonight. Next Monday they bring out Gilbert and Cellier's Mountebanks for the balance of the engagement, which ends Sept. 1. No one seems to know the tair singer's plans for next season. I doubt if even she does. That she was barred out of the club house at the Washington Park track does not seem to annoy her in the least. Why should it?

Denman Thompson continues to run along comfortably in The Old Homestead at McVicker's. He has a large house to-night. This, I understand, is his last season on the stage.

The incipient fire in the basement of the Schiller last Sunday night did not hurt the house at all, and there would have been a performance, had not the firemen cut the wires operating the electric fans which would soon have dispelled the smoke. Fire Marshal Saenic examined the house and pronounced it absolutely fireproof. Manager Temple returned from New York yesterday with some new bookings for next season, and there was a large audience present to-night when The Girl I Left Behind Me opened its tenth week with the fifth special Sunday evening performance. Odette Tyler, who has been out of the bill for a few days, returned to the cast to-nigiit. Jessie Couthoui, a Chicago girl, played her part well in her absence. Harry Woodruff succeeded Cyril Scott as the young Canadian physician, Mr. Scott going East. Woodruff acquits himself with credit. The 250th performance of the play is announced for Wednesday evening, Aug. 16, when souvenirs will be distributed.

With Cyril Scott went his wife, Louise Eissing, of Ali Baba. Miss Eissing and Ida Mulle have been on the outs for over a year, and often quarreled. Last Wednesday evening Miss Eissing and Frankie Raymond were talking and laughing on the stage, and Miss Mulle thought they were guying her. When the curtain fell Mulle called Eissing several unpleasant names, and Eissing advised her to "go and sleep it off." Then Mulle "smashed" Eissing. The latter pushed the little one away, but the little one came at her again. Eissing grabbed her by the wrists, shoved her to her dressing-room, and then turned away, whereupon Mulle kicked her somewhere between the back of the neck and the stage. It has not been pleasant for Miss Eissing in the company and when she told her husband of the incident he advised her to quit at once. He informed Manager Henderson that she could not appear again with Mulie, and David said he was tired of squabbling and would let them both go. Miss Eissing quietly withdrew. At last accounts Mulle is still in the cast. Meantime Ali Baba is all right and the standing room sign was out last night.

Sol Smith Russell began his fourth month at the Grand last night with the third week of A Poor Relation, which is doing so well that it will no doubt run the season out. Hoyt follows for the last few weeks of the fair with the original cast in A Trip to Chinatown.

Willard begun his ninth and last week at Hooley's to-night with Judah, having a large and fashionable audience. He will repeat it to-morrow and Wednesday evenings, and at the Saturday matinee, will give The Middleman Thursday and Saturday nights, and one performance of The Professor's Love Story Friday night. Nat Goodwin and Gus Thomas are busily rehearsing the latter's new play, In Mizzoura, which will have its first representation at Hooley's next Monday night. All think well of it. Willard returns to Hooley's in September. He and his company are rehearsing Hamlet. Louis Massen, of Willard's company, gave a little German dinner at Thielemann's Garden, on the North Shore, last Monday afternoon. The party went out on the yacht *Grace*, owned by Commodore M. B. Mills, of Detroit, and included Wilton Lackaye, Royce Carleton, Harry J. Powers, Harry Cane and other good people.

America still continues to pack the Auditorium. People were turned away to-night. An incipient electric light fire under the stage was extinguished last Friday night by George Wood, the press agent, without damage or alarm to the big crowd. America runs until Sept. 30, when grand opera, under Abbey's management, comes in.

The Trocadero and Grotto continue to do well. Sandow is announced to appear at the former house to-morrow night, and Luigi Del Oro's musical act is the feature of this week's programme at the Grotto. Sam T. Jack has a novel Sandwich Island troupe, at the Madison Street Opera House this week with his Creoles, and their "hula-hula" dance makes a big hit. Buffalo Bill's Wild West continues to do well. Last week he entertained three state press associations, 10,000 commercial travellers and 10,000 city waifs, and this week he takes care of the editors of Iowa, his native state. The English Military Tournament is doing well at the World's Fair stock pavilion.

Under Manager Quinlan's direction the Isabella Theatre is making money with a good vaudeville show. This week the London Gaiety Girls and Victor's Vandevilles are giving a joint show. ("Joint show" is good in this connection, I think.)

Just to give you an idea of what a valuable medium THE MIRROR is: I said at the end of my last dispatch, "John Harley please write." Thursday morning I had a letter from him. There's quick action for you. He says: "The only smooth thing about town is McConnell's upper lip; Arthur Clark has been scratched off our list; cause: seen in daylight on Broadway with a bleached blonde; Murray is under suspicion by reason of having burned himself in some spot never heard of on Long Island; rumor has it that he and Ed. Jack are writing a comic opera with music by Fred. Hallen and ballet divertissements by Lee Harrison."

I see that Pete Dailey says he intends coming on here some dark night with a sponge and stealing one of the lagoons at the Fair. Tell him to come on. I will furnish the sponge. The town is full of them this Summer. I notice, by the way, that Peter is married, and is now a brother-in-law of little Willie West, the Primrose-path-of-dalliance minstrel man. Peter can dance better than Willie, but he hasn't such a figure. This, I believe, is Mr. Dailey's first venture. He will have to hustle to catch up with Hopper and the other boys.

The new Empire Theatre opens Aug. 20, and Manager Hart announces Mark Murphy in O'Dowd's Neighbors as the attraction.

Pretty little Annabelle, the butterfly dancer, is in her tenth and last week at the Grotto. She is clever, and is bound to make a hit in the East, whither she goes.

In Goodwin's new play, In Mizzoura, Frank Carlyle plays a train robber. I suppose you New York people wonder why Nat sent East for a man to play that part. You think we are all playing train robbers out here this Summer.

Speaking of train robbers, Wilton Lackaye is here to see the Fair. He tells me of a Boston man en route for Chicago who stopped off in New York. His Gotham friends guyed him, saying he made the World's Fair an excuse to visit New York, and he said: "Gentlemen, I simply stopped off here on my way to Chicago to break the fall."

To-morrow afternoon The Forty Club gives a midsummer outing at Charlie Rector's Café de la Marine in the World's Fair grounds. The club's guests will be E. S. Willard, Louis Massen, Royce Carleton, Francis Wilson, who is here to see the Fair; Gus Thomas, Nat Goodwin, Wilton Lackaye, Colonel W. F. Cody, Edmund Russell, Frank Carlyle, Frank Mordaunt, William Morris and W. H. Thompson.

Eugene Field said in print the other day that Charlie Pratt, the man talked of as Lillian Russell's new manager, had kept the Coleman House for two years, and when Succi, the Italian faster, stopped there he complained he could not get enough to eat.

Close in.

"BIFF" HALL.

CINCINNATI.

A Manager Forced to Assign—Manager Fennessy Denies—Current Attractions—Professional Chat.

[*Special to The Mirror.*]

CINCINNATI, July 30.

Powel Crosley, lessee of the Pike during the past two seasons, assigned for the benefit of creditors on Wednesday. Mr. Crosley was largely interested in real estate speculations and his failure is attributed to the stringency of the money market. His assets, it is claimed, are consderably in excess of liabilities, and creditors will in all likelihood receive dollar for dollar.

Miles and Caldwell's Actors' Holiday company will begin rehearsal at the Grand tomorrow.

Liberati's engagement at the Zoo was brought to a successful close Friday night. Laura B. MacCorkle, the whistler, who scored a hit last season, will be the soloist to-morrow evening.

Manager James E. Fennessy denies a prevailing rumor that he will manage a Louisville theatre next season, and in conversation with your representative on Friday stated positively that the People's, of Cincinnati, and the Empire, of Indianapolis, will be the only theatres in which he will be interested.

Manager John Havlin returned Saturday from Virginia Hot Springs.

Pain's spectacle, Paris from Empire to Commune, is being well patronized at Carnival Park in Covington.

Coney Island is doing a splendid business.

Manager Fennessy will begin the season at the People's on Aug. 14.

JAMES MCDONOUGH.

BOSTON.

The Summer Dullness Over—Several Openings—Personal Chat of Professionals—Improvements.

[*Special to The Mirror.*]

BOSTON, July 31.

For Boston the end of the dull theatrical season has come. To-night the event is the revival of Puritania by Pauline Hall and her company, Amorita being taken off after five successful weeks. A few of the characters are in the hands of the people who participated in the long run of last Summer, and of course Misses Hall and Dunbar, and Messrs. Brand and Kruger repeated their former hits. Prominent among the newcomers in the opera were John W. Ransone and Clara Lavine, who played the Witchfinder General and Elizabeth respectively. Alf. C. Wheelan made more of the part of Kilsin Burgess than any of his predecessors. Dorothy Denning introduced the serpentine dance in the second act. It had been intended to have the Honeymooners ready for production on Aug. 14, following the fortnight of Puritania, but it has been decided not to do the piece this Summer at all, and the season will be brought to a conclusion by a revival of Madame Favart, which has not been seen in English in this city for a dozen years. Miss Hall will reserve The Honeymooners until she goes to Harrigan's Theatre, New York, in February for the balance of the season. In the company will be Caroline Hamilton, Richard Golden, Alf. Wheelan Jacques Kruger and John W. Ransone. It is intended to make it a permanent arrangement to have Miss Hall take the theatre when Mr. Harrigan goes from the metropolis.

At the Park The Golden Wedding is in its tenth week, and it will probably pass its hundredth performance before it is withdrawn in favor of Venus. This week Thomas Le Mack, a brother of Andrew Mack, who is one of the most popular members of the company, joins the organization to play the new part of Ely O'Fly. George K. Fortescue has made as tremendous a success as his size, and the burlesque tragedy in the second act is now one of the funniest bits of the whole performance, thanks to him and Dan Daly.

Muggs' Landing opened the regular season at the Grand Museum to-day. Iola Pomeroy played the principal part.

Next Saturday evening the Bowdoin Square will open its regular season with The Still Alarm, in which the leading parts will be taken by W. S. Harkins and Lillie Burnham.

In addition to Camille D'Arville, who will head the cast of Venus at the Park next season, beginning on Sept. 11, there will be a strong company, indeed, including Belle Thorne, who has not been seen here since the Pearl of Pekin days, La Regaloncita and probably Harry Davenport, Fanay Davenport's brother, whose performances have been only in comedy hitherto.

May Merrick, who is to play the second comedy part in Delmonico's at Six with Marie Jansen this season, is visiting friends in Boston. This clever young actress, in spite of the fact that she has been on the stage several seasons has only taken parts in three plays, A Run of Luck, Fauvette and The Two Sisters, the last-named being the one with which she is best known.

James Horne, who has been staying in Boston, has gone on to Chicago for the opening of The Soudan's season.

The cast of Prince Pro Tem at the Museum will be made up of Fred. Lennox, George A. Schiller, Harry Edgerly, Sydney Grant, Kenyon Bishop, Nina and Florence Farrington, Florrie West, Marie Hilton, Josie Sadler, Rosalinde Rissi, Clara Barton and Olea Bull.

Sampson, the strong man, who is staying at his cottage at Nahant, gives an exhibition there every afternoon.

When the Howard Athenæum opens it will be with The Streets of New York, E. R. Burton playing Tom Badger.

On Sept. 11 will begin a comic opera rivalry in Boston, for on that evening Prince Pro Tem will be produced at the Museum, Venus at the Park, and The Fencing Master, by Laura Schirmer-Mapleson, at the Hollis Street.

Emil Paur, who is to be the new conductor of the Symphony Orchestra, will not leave Leipsic for Boston for two months yet.

Evelyn Campbell, of Charles Frohman's Comedians, is now at Pocasset, the guest of Professor Wood of Harvard College. She has been at Hyde Park staying with the parents of Olive Homans.

In addition to Fontenelle, James O'Neill, who opens his season here in November, will play in Monte Cristo, Hamlet and Richelieu.

Loie Fuller may come to the Tremont and give her serpentine dance as an addition to the performance of the Pauline Hall company. Times change. A few years ago Miss Fuller got $50 a week for doing her dance in L'Oncle Celestin at the Boston. Now her terms are said to be more than $700 a week.

While the Grand Museum has been closed the stage has been enlarged to admit of spectacular productions and of greater scenic effects. The house has been wired for electric lights, an electric fan has been provided, and a new set of scenery has been put in. At the Howard Athenæum, Manager Lothrop's other house, an electric fan has been put in, and the entire house has been repainted.

E. S. Goodwin has been engaged by Eugene Tompkins as stage manager for The Black Crook.

Elaborate changes have been going on in the interior of the Lyceum. The auditorium has been redecorated and the entire part of the theatre has been rebuilt so as to give dressing-rooms, retiring rooms, smoking rooms, a fire and engine room. Manager Bingham will have a handsome office to the left of the main corridor of the house.

Mrs. Miriam O'Leary-Collins and her baby boy will spend August at the seashore. She has just returned from Sharon.

Ray Hanson, of the Ramsay Morris Comedy company, is to give readings at the three N's—Nantasket, Nahant and Newport.

C. W. Currier, business manager of the Bowdoin Square, has gone with his family to Halifax for a brief vacation.

B. F. Keith is receiving suggestions for the drop curtain for his new theatre. It is safe to predict that none will be so artistic as the sketch which Sydney Chidley, his former scenic artist, showed me. Mr. Chidley's friends in Boston were glad to learn that he was to paint the scenery for Ruy Blas.

When a Boston newspaper man read in his Chicago exchange, how fire broke out in Louise Beaudet's room and that singer had a narrow escape from being overcome, he sat down and wrote a new version of the song which she sang in Puritania last year.

Her mother who was a woman of most surprising perspicuity,
Followed up her remarks on deportment with unflinching assiduity,
No matter what happens, Louise,
Though caught in no more than chemise,
No look of surprise
In your bright watchet eyes
Must betray you have lost aught of ease.

So the fire that roused her from sleep
Might have frightened her bad—but it didn't
And she showed naught of wrath
When they gave her a bath,
For her mother said don't—and she didn't.

JAY B. BENTON.

CLEVELAND.

An Opening—Plans for the Season—The Outlook Good Despite Business Depression.

[*Special to The Mirror.*]

CLEVELAND, July 31.

H. R. Jacobs' Theatre opened for the season to-night, a good-sized audience being present. Bartholomew's Equine Paradox is the attraction, the merits of which are too well known to require comment. Professor Bartholomew is slated for a week and a half at Jacobs', to be followed by Cleveland's Minstrels.

THE COMEDIAN,

Billy Barry

Supported by a Company of Twenty-five People, will Open at the NEW PARK THEATRE, NEW YORK, on SEPT. 11. Under the management of

HALLEY AND LANE.

Permanent address, Taylor's Exchange, 3 West 28th Street, New York.

NEW PLAY:

THE RISING GENERATION,

A Comedy with a Plot Depicting New York City Life of the Present Day. By WILLIAM GILL, Author of Adonis, Old Jed Prouty, The Seven Ages, Miss Blythe of Duluth, Etc.

P. S.—MR. BARRY'S REGULAR SEASON WILL BEGIN AUGUST 23 ON THE ROAD.

The Lyceum Theatre will open on Aug. 10, with the George Thatcher Operatic Extravaganza company in Africa.

The Carnival of Venice closed for the Summer at Cable Park Saturday, an enormous audience being present. The average attendance was about 10,000. Manager Hanaford has conducted the show in an able manner.

Robert J. Ward and Blanche Henshaw, Manager C. H. Henshaw's sister, were married last week at the apartments of Mr. Henshaw in the Hotel Trevorton, by the Rev. O. E. Watson, of Trinity Cathedral. The contracting parties were both members of The Nabobs company last season, and the acquaintance there begun resulted in the happy event of last week.

A week more and Alf. Henriques will have left us for Toledo. The patrons of the Lyceum regret the transfer of Mr. Henriques to the Toledo house, but Brady and Garwood, appreciating his ability, have decided to give Mr. Henriques a better show than he would have had here.

Coan and Hicks, of the Euclid Avenue, are at Niagara Falls.

Kohl and Middleton's new house (the former Bijou Theatre) is fast nearing completion. The opening will take place on Sept. 2.

The decorators are already at work on the Opera House, which will be completed in ample time for the opening on Sept. 11. Richard Mansfield will be the opening attraction.

James B. Curran, late of the Texas Steer, is at his home in this city. He goes with James O'Neill next season.

Fitz Hugh Owsley, who was stricken with paralysis some time ago, expects to get into professional harness some time during the season.

The Star Theatre will open some time during August. The usual house cleaning is now going on.

Following Africa at the Lyceum Dockstader's Minstrels, Frank Daniels, The Fencing Master, Thomas W. Keene, Bessie Bonehill and Julia Marlowe will appear.

The season opens early this year, and notwithstanding the cry of panic from over the country, it promises to be as good as ever here. The business interests of Cleveland are conservative and solid as a rock, no banks have failed, and the reported hard times of other towns have touched us very little.

W. M. Goodbue.

ST. LOUIS.

The Opera Companies at Schnaider's and Uhrig's—A Sensational Elopement—Personal Gossip.

[*Special to The Mirror.*]

St. Louis, July 31.

At Schnaider's Garden last night The Queen's Lace Handkerchief was given before a large and appreciative audience. The cast was excellent. Addie Cora Reed, after a week's rest, sang the part of Irene in a charming manner. The Queen of Ada Somers-McWade was also splendidly sung and acted. Sylvester Cornish, who took Miss Cottrelly's place, was an artistic Marchioness. Emily Seymour was also excellent as the King. The Sancho of Harry Brown was very funny, and so was the Minister of War of Harry Standish, his original character. The Cervantes of Richie Ling; the Premier of John McWade and the Don Quixote and Tony Farrell of Harry Davies and Fred. Raymond were all clever. The chorus was good and the scenery and costumes appropriate. Next week the new opera Tennessee will be given.

At Uhrig's Cave after a most successful week of Merry War, The Gypsy Baron was put on to-night with the full strength of the company. The Saffi of Carlotta Maconda was admirable. May Baker made a capital Czipra. The Gypsy Baron of William Pruette and the Count Peter Homonay of George Lyding were both good. Ben Lodge as Kalman Zsupan was amusing, and the rest of the company, especially Lizzie Gonzalez, Gertie Lodge, and Minnie Bridges, did excellent work. The costumes were picturesque and the settings fully up to the standard. The audience to-night is large and favorable.

The Duff Opera company after signing a contract to appear at the Fair grounds for fifteen performances, have cancelled. The management of the Fair grounds went to considerable expense for an elaborate production of The Queen's Mate, and feel much chagrined. There may yet be trouble for the Duff Opera company because of their breach.

The dancing of Miss Idella Grover at Uhrig's Cave made a hit last week.

At Schnaider's Garden the dancing of Señorita Gautier is artistic.

Olga Howe, who took a small part in Robyn and Lapere's opera of Jacinta at the Grand Opera House several weeks ago, caused a sensation here a few days ago by eloping and marrying a young St. Louisan.

William Pruette sang in The Merry War last week a song composed expressly for him by Alexander Spencer, the well-known musical director of the company, and called "Long, Long Ago." It made a hit. Mr. Spencer will go next season as musical director with A Trip to Chinatown.

Mr. and Mrs. Kunkell (Gracie Bell) will go next season with Jennie Kimball's Arcadia company.

J Coulter Hines, who is doing small parts in the Spencer Opera company and who has been for several seasons with Fanny Davenport, goes with her again next season.

W. C. Howland.

PITTSBURG.

Openings and Announcements—A Theatre Improved—Theatrical Notes and News.

[*Special to The Mirror.*]

Pittsburg, July 31.

Storm Beaten wes presented at afternoon and night performances to good houses at Harris' Theatre. Next week, Ten Nights in a Bar-Room.

Cleveland's Minstrels will hold the boards at the Grand Opera House 8, 9.

Dockstader's Minstrels will begin the Bijou Theatre season on Aug. 10-12. The Hustler 14. The Bijou has been repainted and redecorated.

The Palace Theatre, Allegheny, will soon be in condition to entertain its patrons, and will be a very handsome and cosy house. It will open on Aug. 21. Manager Harry W. Williams is at Atlantic City.

Barnum's circus will be here early in September.

Master and Man will be the opening attraction at the Palace Theatre. Mrs. P. Harris and R. L. Britton, of Harris' theatre chain, who were here last week, returned home.

Manager McCullough, of the Duquesne, has returned from the World's Fair.

We, Us & Co. will open the regular season at Harris' Theatre on Aug. 21.

Manager E. D. Wilt, of the Grand Opera House, and family, are enjoying themselves at Atlantic City.

E. W. Connelly, manager of the Connelly stock company, and recently connected with the *Leader*, of this city, will be resident manager of Harris' Theatre. Accept congratulations.

E. J. Donnelly.

MIRROR CALLERS.

Among the callers at the Mirror office last week were: William Gillette, Louis Aldrich, Madeline Merli, Verner Clarges, Robert Hilliard, Effie Seymour, Clara Moore, Mary Timberman, Walter Vanderlip, Alice Vane Wheelan, Murry Woods, Franclyn Hurleigh, E. E. Shultz, C. Wm Perkins, Charles Lander, William Malley, E. Danziger, Nat B. Cantor, W. Mullaly, David Belasco, Lawrence Hanley, Aubrey Boucicault, Hubert Sackett, Lee Lamar, Phyllis Ackland, Martha George, Margaret Devereaux, Thomas Peasley, Cecile Van Doren, Katherine Kendall, Coyt Kyle, Viola Deacon, Mabel Knowles, Dorothy Kingdon, Edith Lemmert, Irene Leslie, Neil O'Brien, May Pierce, Una de Moire, C. T. Dazey, Frank Lea Short, Lillian Melbourne, Jack Hirsh, Lansing Rowan, A. L. Rankin, Johnny Williams, W. S. Belknap, Louise Muldener, Frank Lawton, Frank G. Cotter, W. F. Connor, E. B. Adams, George J. Clifton, and "Aunt Louisa" Eldridge.

NOTES OF NEW THEATRES.

Plans have been prepared by J. B. McElfatrick and Son for the new theatre to be erected on the corner of Smith and Livingston Streets, Brooklyn, for Wechsler and McNulty. The house is to cost $100,000.

William Stewart and Sons, of Hamilton, Ont., will build an entertainment hall on King Street, in that city.

Athens, Ga., is to have a new theatre to cost in the neighborhood of $20,000.

A new opera house is to be erected at Plymouth, Mass., by J. A. Burns. It is to cost $30,000.

The Harmonia Singing Society at Chester, Pa., will erect a three-story brick and brownstone hall to cost $16,000.

J. L. Vernan will build a new place of amusement at Baltimore, Md.

A new Odd Fellows Hall is to be erected in Philadelphia, the plans for which are being drawn by Hazelhurst and Huckel.

NOT IN ANY OTHER BUSINESS.

Manager W. A. McConnell, of the American Theatrical Exchange, when seen by a representative of The Mirror yesterday, said that he desired it to be distinctly understood that the Exchange was in no way, directly or indirectly, interested in any traveling star or combination, nor will it be as long as Mr. McConnell is in the Exchange.

VROOM WILL PLAY HAMLET.

Frank Young, Marjorie Bonner, Frank Sylvester, S. K. Chester and Lizzie Creese will go with Edward Vroom, under management of E. D. Miner. Ruy Blas will be played until November, and then Hamlet will be put on.

GAYLOR'S TOUR ABRUPTLY ENDED.

A telegram received here yesterday announced that Robert Gaylor, the star in Sport McAllister, under W. A. Brady's management, had been taken ill at Lincoln, Neb., and the tour of the company had come to an abrupt end. Nervous prostration was said by physicians to be Gaylor's ailment. Four of the actors of the company claimed that their fares to this city should be paid as per contract. Salaries were also due, and attachments were placed on the company's effects to satisfy claims of over $300.

Manager Brady is reported to have wired from Chicago to Lincoln that the claims were unjust and he would not pay them. Gaylor gave bonds subsequently, and his baggage was released.

Gilbert and Goldie, Jennie Clifton, and Clarence West were left out in the cold, and Gaylor and the other members of the company left for the East.

Mr Brady is expected in the city on Wednesday. His representative here could not be found.

LILLIAN RUSSELL AND THE CASINO.

During the past week there has been a great deal of talk regarding Lillian Russell and the Casino. It was said that a syndicate of moneyed men had been formed, and the Casino would be leased in Miss Russell's name for a long term.

It is a fact that Miss Russell and Manager French have agreed to part company in September.

But it is not a fact, according to George W. Lederer, that he and Charles Pratt are to manage Miss Russell's business in the near future.

It appears that Miss Russell contemplates a trip to Europe and a rest after she closes her season at Chicago, but what her plans will be after her return no one appears to know. The Casino has been leased for sixteen weeks for The Rainmaker of Syria, beginning Sept. 25.

FRANKEL SUES SOL SMITH RUSSELL.

It leaked out on the Rialto yesterday that Gus Frankel had severed his engagement with Sol Smith Russell at the Grand Opera House, Chicago, and had also begun a suit to recover damages for alleged breach of contract, the amount including salary for the remainder of the season. It is said that Frankel had been notified by Mr. Russell's manager that April Weather was to be withdrawn and A Poor Relation substituted. Frankel had engaged to play character parts for Russell and told the manager that he presumed he would be cast for the Irish part in the play, but was informed that another actor was to assume the role. Thereupon Frankel sued for his salary.

MUCH THE SAME NOW.

From "The Laughing Philosopher" published in 1771, is taken the following anecdote to illustrate that managers do not change much as time goes on. "Quin, when manager, had kept a poet's tragedy too long. The poet calling often, and finally appearing angry, Quin sent him to a bureau and desired him to take his play. After searching for it some time among several others and not finding his own, Quin remarked: 'Well, take two comedies and a farce for it!'"

REFLECTIONS.

Kate Purssell, who has made a distinctive hit in melo-drama, will open her season in Boston. In addition to an excellent company, she will carry her trained horses. Her production is said to be one of the most sensational that will face the public. Her management have surrounded her with all that goes to make up a first-class production.

George Wotherspoon informs The Mirror that Kathrine Clemmons' dates, as booked by John W. Hamilton, will all be played. A very strong company is being engaged to support the star. Francis Carlyle will play the leading part.

Lillian Lewis will play Lady Lil, Credit Lorraine, La Tisba and Therese Raquin with good support during the coming season.

J. Wesley Rosenquest, in an advertisement in other columns, sets forth his position as to the engagement of The New South, which was expected to open his Fourteenth Street Theatre.

Manager Sidney R. Ellis has completed the company for Darkest Russia, and has secured an unusually strong cast. The season will open early in September. Rehearsals will commence on Aug. 21.

S. W. Brady, of Ellis, Brady and Garwood proprietors of Darkest Russia, will arrive in town on Wednesday.

David Henderson, manager of the Chicago Opera House, and other enterprises, arrived in this city yesterday. Mr. Henderson appeared in excellent health and spirits. He said that Ali Baba was drawing full houses at Chicago in spite of the unfortunate episode in which two of the principals figured recently. Miss Mulle is still in the cast and will stop when her two week's notice expires.

R. J. Graham, tenor of the Quaker City Quartette, is very ill at his residence, No. 69 West One Hundredth Street, of rheumatism of the heart.

King Solomon's temple and lesser property—all worth about $500—was burned at Eldorado by a fire on the stage on Saturday night.

Joseph Arthur's new play, The Corncracker, will be produced at the Fourteenth Street Theatre on Oct. 9.

Frank Colter will manage the production of Captain Paul, the new war drama of 1812, by E. E. Rose, stage manager of the Boston Museum.

John Drew arrived on Saturday on the *Campania*, and will go into the country a short time before beginning his season.

James T. Powers and wife have returned from abroad.

Elizabeth King, Linda Pirsson, Mrs. George Culver, Grace Horton, Harry Anderson, J. X. Aroseneena, Mary King, Frederick Sherry, and P. R. Robinson appeared at Larchmont last Friday evening in an amateur performance of The Arabian Nights.

Our Strategists was played on the lawn of the Monmouth House, at Spring Lake, N. J., last Saturday evening. Harry B. Bell took the leading part, and Governor and Mrs. Werts were among the audience. The performance was for the benefit of the local fire department.

Mabel Knowles is engaged to support Wilfred Clarke and Beaumont Smith, as leading soubrette. Miss Knowles was last seen with Mr. Clarke, and for two preceding seasons she played the Pearl in The Pearl of Pekin.

Herbert Cawthorn has signed with Thayer and Anson to introduce dances.

W. H. F. Tenny, of Tenny and Moncrieff, is writing two plays, one a comedy and the other a romantic drama, for stellar purposes.

A. C. Dethwyn, Lida Dexter, George Morton and David Davis will go with Eugene Tompkins' Black Crook.

George A. D. Johnson, Beverly W. Turner, Josephine Morse, and Marie Shotwell have been engaged by James O'Neill.

Albert Mahar and W. D. Stone have signed to go with Clara Coleman in Nora Machree.

William Frederick, Edmund Collier, Thomas A. Hall, Clarence Montaine and Rose Osborne will go with Robert Downing next season.

Ross Snow, leading comedian with Vernona Jarbeau, is spending his vacation at the World's Fair. Miss Jarbeau's season will begin on Aug. 17, at St. Johns, N. B.

Carroll Daly and wife (Lora Addison Clift) have been engaged for juveniles by Oliver Byron.

The Gilbert Opera company will include Charles A. Gilbert, Addie Cora Reed, Alonzo Hatch, George J. Williams, Alice Freeman, Marion Chase and others. The organization will carry an orchestra, will present The Black Hussar with special scenery, and will have costumes by Eaves.

The Academy of Music, Buffalo, will be reconveyed to the Meech Brothers, who will continue as its managers.

The story published by a New York daily to the effect that Joseph Jefferson was in a dangerous condition from cancer was denied to a reporter who visited Buzzard's Bay and who had an interview with the actor. "I have not had medical attendance of any kind since I was ill in Fall River," said Mr. Jefferson, "and I never felt better in my life." And it is said that his appearance confirmed his words.

The managers of the German theatre in Eighth Street will early in the season produce a local German comedy to be called The Grocer of Avenue B, which, it is said, will in some respects resemble the plays of Harrigan given in the old Theatre Comique, except that the *locale* will be the German quarter of the city and the characters of that nationality.

Thomas H. Delavan, who has had an experience of eighteen years in all branches of the theatrical business, is at liberty for advance or a treasurership with a responsible organization. His careful, conscientious work in Meriden, Conn., should speak strongly for him. He is not at present connected with any theatre.

Edwin Parrish Peysert, an actor for several years with The Streets of New York and other companies, was baptized on Sunday afternoon by immersion, according to the tenets of the Mennonite Church, in the Lehigh River, at South Bethlehem, Pa., and will adopt that ministry. Five thousand persons watched the ceremony.

Manager Thomas W. Pryor, of Chicago, while amusing himself with friends off Devlin's bathing pavilion, at West Brighton, last Saturday evening, sustained a broken leg. He was attended by Dr. Hill, of this city, and removed to 50 West 105th Street.

Maurice Grau arrived in New York on Saturday. He says the season of grand opera at the Metropolitan Opera House will be opened early in October with L'Amico Fritz, which will be followed by The Taming of the Shrew.

THE WOMANS PAGE

Contributions for this department should be addressed to Helen Herrick, Dramatic Mirror, 1432 Broadway.

Contributors are notified that rejected manuscripts cannot be returned, unless stamps are enclosed for that purpose.

Hints to Actresses.

"Genius and the Stage Management of To-Day, with Hints to Actresses," was the subject of a paper read by Grace Addison at last Wednesday's meeting of the Professional Woman's League.

A sharp discussion ensued after the reading of the paper, in which actresses of the old and the new schools took part.

The large parlors were crowded with members of the League, who listened to the proceedings with close attention, and occasionally indicated by applause their appreciation of the strong points and the witty speeches of the talented women who were foremost in the controversy.

Owing to the inability of a member to be present and read a paper for which she had been assigned, Miss Addison prepared her paper on short notice, and it was necessarily brief, but it furnished a good theme for debate.

Miss Addison maintained that modern managers, by casting talented young women for parts unsuited to them, checked budding genius and originality and conspired to make actresses mere machines and puppets. This assertion was the cause of considerable talk, in which the older members told some things about old-time managers and their methods that were new to their younger sisters of the stage.

Prominent in the debate were Fannie Gillette, Bertha Welby, Constance Hamilton, Julia Hanchette, Ella Starr, Katharine Stagg, and Mrs. Saphoré.

Before the debate got fairly under way some one suggested that the majority of persons were very careless regarding the pronunciation of the English language, and the League took the matter home to itself.

"Can't we watch for mistakes and correct one another?" timidly queried a pretty little woman in a Summer gown.

That query caused a hub-bub and a babel of voices.

"Never; we'd all get mad!" said one member.

"We never would say anything if we thought we were going to be corrected every time we made a mistake," remarked a bright young girl.

After some discussion of dictionaries and their authors, it was proposed that an "Authority Committee on Pronunciation" be appointed, but finally it was decided that each member should mention any word the pronunciation of which she was doubtful about, and the League would ascertain the correct method and help her out, regardless of time or trouble.

Fannie Gillette then discussed stage managers.

"They are not what they were ten or fifteen years ago," she contended. "It is a deplorable fact, nowadays, that many of them are not so well educated as their predecessors were."

"True," chimed in a member. "Why, only the other day a well-known manager brought me something that he had written and asked me to put it into good English for him, as he could not."

"But that is not as bad as the fact that most of the managers nowadays insist upon your playing a part according to their ideas of it," said an actress in black. "They tell you that Miss Jones played it so and so last season, and therefore you must do it similarly."

"It is true that the young women on the stage of to-day are not permitted to display their genius and talents as were the actresses of fifteen or twenty years ago," declared a woman who was once famous on the stage. "Women who have fine talents, as we see them displayed even here, are not allowed to introduce conceptions of the characters allotted to them by the modern manager, and they must needs plod along in stilted and limited fashion until some lucky chance suddenly brings them before the public and the critics as geniuses. Then the modern manager taps the woman of talent on the shoulder and says: 'I told you it would be all right if you would wait.'"

"I starred for years," said Bertha Welby, "and on my return to the New York stage I suddenly discovered that I was a jumping-jack, as it were, that had to dance whichever way the string was pulled by the manager."

It was concluded that something must be done to convince managers of the necessity of granting the artists of the stage more freedom in the characterization and originality of roles for which they may be engaged.

Miss Gillette remarked that most women go on the stage with the idea that they are going to achieve great success—become Mary Andersons, or Modjeskas, or Bernhardts.

A chorus of voices shouted variously-phased negatives to this.

"I was about to add 'right away' when you interrupted me," said Miss Gillette after the interruptions had ceased. "I mean that many women are not content to fill small parts assigned them and endeavor to do their best in them, but, believing that they are capable of something better, they neglect the parts they have. I think we have not enough true criticism in such matters, and I suggest that when a member of the League notices chances of improvement in another she suggest the opportunities."

"Of course," said Katharine Stagg, "but we ought to be sufficiently clear-headed to know whether the criticisms were just. Unjust criticism should slide off us like water from a duck's back."

Mannerisms were also discussed in Miss Addison's paper, and some pertinent criticisms were bestowed on stage faults under that head. Then the debate closed.

A Place for the Tired Ones.

SIASCONSET, Mass., July 27.

Dear Editor of Woman's Page:

Do you know anything about this quaint little Nantucket village of Siasconset? If not, steal a week from sizzling New York and come here to sea breezes and moonlight nights.

Somehow, actors and actresses always find out these heavenly spots to make delightful idiots of themselves in, don't they?

Joe Francoeur is here with his wife (Ida Waterman) and the former and my husband have regular hours for bathing, throwing bean-bags, playing hoop, passing ball, etc.

Then Harlowe is here (Queen Isabella) and he has only lost his dignity once. That was on Saturday, when he sat on the grass to witness the baseball game, and *cheered* when "The Sconcets" made four runs. He looks immaculate in white trousers and dark blue coat, and by his cursory glance as *we* walk by I know he takes us for just plain people, and very plain at that (our make-ups are perfect for the parts).

Grace Tunis is here, and Will Harcourt and his wife, Alice Fischer Harcourt, came yesterday, and I have to leave all this in just one week's time and start rehearsals!

Don't imagine we live at hotels, we professionals. No, we keep house—hire the funniest little furnished cottages, and run things our own way.

A. W. Underhill owns these jolly little houses (thirty-six in all), and lets them for the Summer at a price that drives all thoughts of hotel life to the winds.

MAY ROBSON.

P. S.—Send all the tired ones here.

Fruit From the Scissors Tree.

The August magazines are rich in fiction, but few of them contain articles concerning the stage or matters of interest to professional people.

In the Editor's Drawer of *Harpers' Monthly*, that versatile writer, John Kendrick Bangs, makes a confession that is well worth reproduction. He says:

> One Summer, having little else to do,
> I wrote a play; and when the Autumn came
> I read it with a critic's eye all through,
> And cut out all the situations lame.
>
> Then, when my pencil blue had done its work
> Upon the scenes my agile mind had wept,
> It filled my soul with deepest, direst murk
> To find I'd nothing but the title left.

He was lucky if the title deserved preservation. It is no easy matter to select an appropriate name for a play or for a book. But the publication of his confession should exercise a salutary influence on our dramatists. He has set them an example. Let them go and do likewise. There are so many of them whose confessions would be far more interesting than are their plays.

In the same magazine there is a contribution by W. D. Howells, a vague, impressionistic bit of realism, to be paradoxical. He calls it "Bride Roses," and while the story it suggests is cleverly conceived, it lacks the grace of literary style noticeable in his more important works.

Another short story in the same periodical is so strong and virile in tone, so dramatic in quality it compares favorably with any piece of fiction in the magazine. The writer is Herbert D. Ward, and the story is "A Cast in the Net."

The two serials, "Horace Chase" by Constance Fenimore Woolson and "The Handsome Humes" by William Black, continue as they began in a mild and innocuous vein.

There is nothing in either story to offend or shock the Young Person and there is a great deal to interest the average reader. The critic might desire more action but critical readers are in the minority, these midsummer days.

—

There is a well written article on "Music at the Columbian Exposition" by Herbert Wilber Greene in *Godey's* this month, and *Peterson's* has an entertaining article on skirt dancing.

—

The August number of *Scribner's* is remarkable for the wretched quality of one story it publishes and the high literary value of the others it contains.

"The House on the Hill-Top," by Grace Ellery Channing, Howard Pyle's story, "Beneath the Mask," "Her Dying Words," by T. B. Aldrich, and Sarah Orne Jewett's "Flight of Betsy Lane," are all worth reading and, what is more, they are worth re-reading, once for the story and once for the literary style; but "The Wedding Journey of Mrs. Launtree" is the most uninteresting tale that ever bored a patient reviewer.

—

Mrs. A. M. Palmer feels much annoyed to find that in the published account of the Inaugural of the Professional Woman's League (edited by Arthur Hornblow) her speech has been so cut as to destroy most of its effectiveness. As the little book is sold she feels that an apology is due to the buyers for a mutilation for which she is not responsible.

FOR STAGE CHILDREN.

The children of the stage are invited to contribute to this department.

SPECIAL NOTICE.

We offer a prize of ten dollars for the best letter on "My Favorite Rôle, and Why it is My Favorite," written by any actor or actress under fourteen years of age.

The letters must be written on one side of the paper only, and they need not be over two hundred words in length.

The three best letters will be published in THE MIRROR. The competition will close on Aug. 15.

Handwriting and spelling will be considered in awarding this prize.

The letters should be addressed to Helen Herrick, THE DRAMATIC MIRROR, 1432 Broadway, and each letter must be accompanied by the following coupon:

PRIZE LETTER COUPON.

This coupon is to be clipped from THE MIRROR and enclosed with each letter sent by competitors for the prize. The blanks must be filled in with the name, address, and age of the letter writer.

Name.....

Age.....

Address.....

The Ghost.

Las' night, in meh hut, I slep' near de fish
Wiv me ole banjo by meh cheah,
Fur a hahd deh's wuk de dahky will tiah,
An' he'll res', it done mattah wheah.

A' sudden't I woke; from mighty close by
Came moosic nevah hahd befoh;
I knew dat dere wuzn't nobody nigh,
Fur I'd bolted meh cabin doh.

Little notes by demselves, t'wuzn't a tune,
But softer'n sweeter n' I kin play;
I look'd all 'roun', de light ob de moon
Made meh room jes as bright as deh.

No one in sight, a ghos' it must have been!
I fell on meh knees, fur I knew
De sperrit wuz sent to chase me from sin,
An' de brack man felt mighty blue.

While "plink, plank, plunk" went de moosic once moh,
I trem'led n' holler'd in feah
W'a mouse let' de banjo, run cross de floh,
N'd laff'd till I mos' bust de chea.

That Angel Child.

Do you know Birdiekins? She is the only bad little girl on the stage and her real name is Irene Franklin.

It is not her fault that she is naughty. The man that wrote the play in which she appears, The Prodigal Father, must be blamed for her little sins. He created the character of Birdiekins and Miss Irene simply carries out his idea.

Children in other plays are almost always so unnaturally perfect, one feels certain that beneath their dainty frocks, tiny white wings are sprouting.

But although Birdiekins' stage mamma calls her "that angel child," no one fancies for a moment that she has any angelic pin-feathers.

Off the stage, Irene is quite as good as any one could wish her to be, but on the stage she is an adorable little imp.

If she really had all the time, her acting would not be remarkable for then she would merely have to be natural. As it is she is one of the best of our child actresses.

She was with The Prodigal Father company all of last season and will be with the same troupe this coming Winter.

Comedy roles are her forte and therefore it is not strange that she prefers emotional characters. What one can do is rarely what one desires to do. The ambition of a well-known comic actor is to play Hamlet while one of our celebrated tragedians prides himself on his ability to interpret farcical characters. If little Irene could select a role to suit herself, she would probably choose Lady Macbeth.

She made her first appearance as Topsy, in a juvenile Uncle Tom's Cabin company, when she was only five years old. She has acted with Charles T. Ellis and with Oliver Doud Byron.

In the performance of Pygmalion and Galatea, by a number of stage children at Palmer's Theatre some time ago, Irene made quite a hit as the Greek Slave.

But it is as Birdiekins that we know her best, and admire her most enthusiastically. The role is one that requires good acting and its requirements are closely fulfilled by little Irene.

She is not quite seven years old, and she is rather small for her age. Her eyes are blue, and her hair is a very pretty shade of auburn.

Off the stage, she amuses herself with her dolls, just like any other little girl, and to see her playing with them, one finds it hard to realize that six nights and one afternoon of every week she is an *enfant terrible*.

She is quite as amusing in private life as she is on the stage, for she is very bright and delights in friends with her witty remarks. She has extraordinary mimetic power, and it is probable that she will be allowed to give an imitation of Maggie Cline next Winter. She imitates Carmencita, and the Spanish dancer was very much pleased with the child's imitation of her dancing and of her facial expression.

Irene is ambitious and she is very fond of the stage. Her talent is unquestioned, and it is safe to predict that she will fulfil the hopes of her most enthusiastic admirers, and that her future will be prosperous and successful.

A Brave Little Girl.

Of course it was very nice to be earning money all through the Summer, while other people were merely spending what they had made last season. Of course it was delightful to feel that the company could not get along without their little Dollie, and of course their little Dollie should have been very much pleased at the chance to appear before New York audiences all Summer.

But she was not happy. She was glad that the long, cold winter of "one-night stands," hurried travel, poor hotels and country theatres was over, but she had been looking forward to days of rest and pleasure at the sea shore.

Her little heart sang when she was told that her mother had signed a contract with the manager for her to appear at the X— Theatre in New York during the months of July and possibly August.

Dollie's mother was delighted at this unexpected opportunity. She felt that if her little girl made a success in New York, her future was assured.

The regular season had closed in June, it would begin again in September. Mrs. Gwynn had been wondering how they would live through the two idle months. She had promised to take Dollie to the sea shore, in a thoughtless moment, supposing and hoping that the child would forget all about it before Summer came.

When she had made the engagement for her daughter with the New York manager, she came home to their shabby little flat, her eyes burning and her cheeks flushed with excitement.

"Oh, Dollie, Dollie!" she cried. "You're to act all Summer and you're to get such a salary, not so much as last Winter, of course, but a great deal considering the time of year. We'll stay right here in the flat and save money, and oh, Dollie, aren't you happy?"

Poor little Dollie! She needed all the bravery she could muster to suppress the sobs that rose to her lips, and her voice sounded as though she was choking as she answered: "Yes, mamma, I am very glad, and it is a splendid chance, I know."

Not a word about her disappointment, you see. Not a murmur of discontent.

Dollie was old enough to understand her mother's feelings although but eight short years had passed over her sunny head.

But when she was alone she cried as though her heart would break. She realized now that her dream of a visit to the seashore could not have been realized even had she not accepted the engagement.

For a while she consoled herself by thinking that perhaps her mother would take her on some excursion occasionally. Then she

remembered that when she was acting her mother insisted upon her resting all day. Truly, the outlook was discouraging.

During the warm days of July she went through her part mechanically; her ambition was asleep apparently and she was no longer the bright little actress of former days.

One evening as she stood in the wings, awaiting her cue, she overheard the manager speaking about her:

"That Dollie Gwynn is surprising me unpleasantly," he said. "She was quite a feature of the performance when we were on the road last Winter, but she seems worse than stupid now. I think that when our Summer season is over, we'd better get some one in her place or cut out her part altogether."

Dollie's heart almost stood still as she heard these words. No engagement for the Winter meant misery, for her slender salary was swallowed up in living expenses as soon as it was received.

Mrs. Gwynn was an invalid, and the only money she had was what Dollie could earn.

Depressed by such sudden trouble, some children would have gone on the stage and made an absolute failure of their performance. But to Dollie, the manager's words were like sharp spurs.

She outdid herself that night and won quite as much applause from the perspiring audience as did the leading lady. Her reward came as she was getting ready to go home. The manager came to her dressing-room and patting her on the head, he told her that he had been thinking of giving her part to some one else in September.

"But I fancy you've been ill lately, for to-night you were very different from what you have been recently. Keep on as you did this evening and we'll have to star you next season."

That night as Mrs. Gwynn tucked Dollie into her little bed she kissed her tenderly and murmured: "Oh, Dollie, I'm so fond of you."

It was hard to keep on doing one's best through the sultry August weather, but Dollie was on her mettle, and she proved that "where there's a will there's a way."

But she danced up and down like a little jumping jack when her mother came to her one afternoon late in the month and read a letter just received from the manager.

This is what it said:

Dear Mrs. Gwynn:

If you will call to-morrow, we will sign the contract for your daughter's engagement next season. As you know, the X—Theatre has been rented for the last week of August, and we cannot buy the other people off. So that our Metropolitan season must come to a sudden close. We have decided, however, to give a series of performances at the Jersey coast resorts. Dollie may come with us and the salt air would do her good. There are to be no matinees, so that she can have the days to herself. We will make further arrangements when you come to the office. Yours very truly,

JOHN BROWN.

THE SHOW PRINTERS COMBINE.

On July 11 a number of printers and lithographers met in Chicago to form a protective organization. The place of meeting was the Grand Pacific Hotel. Quite a large number of printers were present, and the situation of the craft was informally but thoroughly discussed. It was decided to name the organization the Show Printers' Association of America. Thomas S. Dando was elected president, and Moncrief Cleland temporary secretary. The President appointed a committee—consisting of W. J. Morgan, W. C. Bryant and E. H. Sprague—to draft articles of incorporation, by-laws, rules and regulations, and to report at an adjourned meeting to be held in this city later.

The concerns that have enrolled themselves as members in the Association are: Brooklyn Times Print, Boston Job Print, Julius Bien and Company, Brooklyn Daily Eagle Job Print, Buffalo Courier Lithograph Company, Calhoun Printing Company, Cincinnati Enquirer Job Print, Columbia Show Print, Central Printing Company, Donaldson Lithographing Company, Detroit Free Press Printing Company, Empire Show Print, Erie Show Print, Richard K. Fox, Great Western Printing Company, Goes Printing Company, Hasselman Printing Company, Libbie Show Print, Liebler and Maass, Ledger Job Office, W. J. Morgan and Company, Metropolitan Printing Company, National Printing Company, Riverside Printing Company, Shober and Carqueville and the Winterburn Show Print. Other theatrical printers have been invited to join the new organization.

The following has been issued as a "rough outline" of the objects that the Show Printers' Association hopes to accomplish:

The protection of the show printers from the making of bad debts.

The furnishing of facilities to collect bad accounts in a better manner and at less expense than at present.

The establishment of a regular line for conducting business with customers who continue in arrears.

The first two objects to be accomplished by a central office in New York city; said office to be conducted somewhat similar to a mercantile agency for the collection of accounts, and dissemination of information regarding the indebtedness of undesirable customers in the theatrical business. This information to be furnished mainly by the members of the Association, through its secretary for the exclusive use and benefit of the members.

To the central office will be sent all uncollectable accounts for legal attention.

This would give each and every printer an interest in every account, inasmuch as upon receipt of notification from the Secretary they would not do work for such customers excepting for spot cash, thus compelling and hastening delinquents to liquidate their unsettled accounts in order to continue in the business; preventing, also, any letting up or leniency in pushing for settlement, since such accounts for settlement would be in the hands of the Association.

Other suggestions were made as to adoption of a uniform style of contract.

A regular charge for sketches, unless the printing was given to the parties making the same.

The charge and payment for engravings, stone or wood, and not adding the cost of engravings to price per sheet.

The shipping of goods by freight and C. O. D.

The imparting of information through the Secretary, etc.

It seems that there are many printers and lithographers outside of the thirty concerns now in the Association that do not approve either of the organization or of its objects. They say that they find no difficulty in collecting their bills from reputable managers, and that only those printers who allow themselves to be taken in by road agents and snide managers suffer serious loss. They think that to adopt such rules as were suggested at the meeting in Chicago would be to insult their responsible customers.

One prominent show printer of this city expressed this feeling in the following words to a MIRROR reporter:

"The discovery that crippled ghosts are not first-rate pedestrians was made long ago by actors, and the show printers who have now organized for self-protection against the balky habits of such lame and impotent factors in the circle of omniscients might have profited by the straight tip of many a stranded son of Momus had they heeded the note of warning in the form of a wail of distress.

"The truth is that the responsibility for many smashups on the road rests with these self-same printers, whose greedy fingers have been pinched in the wreck. Without printing wherewith to fool an innocent actor and to beguile a confiding public, the vulgar fakir, whose cyclonic bombast has devastated many a household could not exist much less wax fat and riotous.

"It is simply silly to assert, as the Show Printers' Association in effect does assert, that honest bills against theatrical managers of standing are hard to collect. What the members of the Association mean to say is that by reason of their own loose business methods they have furnished capital to a lot of irresponsible or fraudulent persons who make a business of 'faking' shows in territory neglected by recognized managers.

"That they have been duped by green goods dealers to such an extent as to warrant the formation of a 'combine' to resist a further depletion of paper stock and printer's ink by such unconscionable bluffers betrays a degree of innocence usually discoverable only in the remote valleys of the hayseed centres."

Robert F. Gillin, the president of the newly established Gillin Printing Company, said to a reporter: "A well-conducted show printing house has nothing to fear from the accumulation of worthless accounts. Persons easily duped by casual speculators in theatrical matters deserve no sympathy."

W. C. Tompkins, agent of Liebler and Maass, lithographers, was interviewed by a MIRROR reporter.

"We had no representatives at the Chicago meeting," he said, "but I think that the people do not understand the real objects of the organization. It is not proposed to blacklist men who do not happen to pay a bill for printing promptly, but to post members of the Association about men who can pay but who will not. People are carried on our books from year to year and are given credit, but that is the business of the individual firm so doing, and is no other printer's business. Of course, such customers are not to be posted. If the organization carries out the one object I have mentioned I think it may accomplish some good, but it should proceed carefully and do no man an injury."

B. F. Ingraham, manager of Thomas and Wylie's lithographic house, said: "We are not in it, and will not be. There are few lithographic houses in the organization, and those are Western establishments. I do not see the necessity for an association of the kind proposed. We are thoroughly familiar with the show people who do business with us, and when a man comes along that we do not know, we demand one-half of the amount of his order down and the balance when the work is done. There is no necessity for losing money if the business is done on business principles, as it should be done."

In the absence of George Patterson, proprietor of the show printing house known as Richardson and Foos, a representative said: "We have not joined the new organization, and I believe that Mr. Patterson will not do so. The organization may be beneficial to those who are in it. Yes, we were invited by a Philadelphia printer to join, but we declined. Mind, we haven't a word to say derogatory to the new association, but we are carrying on our business in our own way, and successfully; so that we do not require the aid of an association in it. The business is somewhat peculiar. For instance, we may do work to-day for a man who fails with his attraction, and he applies to us for more printing for another venture. Now, we know that man to be honorable, and also that he will pay at the earliest opportunity, and if we deem it best to carry him on our books we do so. Every house has been 'stood up' by men who never intend to pay, and the printers know that it is best to drop their accounts as bad debts and think no more about it. We have done business for many years with theatrical managers and other showmen, and we have found them, with rare exceptions, honorable men and always ready to pay their bills. Some of them are poor one season and rich another, failing or succeeding as the case may be. Those who understand the ups and downs of theatrical men will also understand what I mean."

A CORNER IN HERRMANN'S STUDIO.

The remarkably fine half-tone picture above illustrates one corner of a room in the studio of Maurice Herrmann, the costumer, at 20 West Twenty-seventh Street. About a year ago THE MIRROR attempted to describe this most delightful room in an article on the suite occupied by Mr. Herrmann; but the picture, like any description, is powerless to do justice to the subject. No words can describe and no photograph can reproduce the almost innumerable objects of art that adorn the apartment or give an idea of the refinement of taste displayed in their assembling and arrangement. Lovers of rare furniture, bric-a-brac, tapestries and wares made so valuable by age and distinguished association that collectors and museums contest for their possession should visit Mr. Herrmann's studio, where the connoisseur is ever welcome; and the stage artist that finds pleasure in contemplation of rare bits of costume, ornaments and paraphernalia of the theatre some of which have a special interest from the fact that they have passed through the hands of great geniuses of the theatre of other times, can here satisfy curiosity and be greeted with hospitality. Mr. Herrmann, in his particular field should be at least as celebrated as are Worth and Felix in their own; and while he fabricates costumes that will stand comparison with those of the best European artists, he brings to his work an expert handicraft now almost lost, that of embroidery of the finer class, which he learned in Berlin when a youth from an aunt who made costumes for the nobility. Many of the richest dresses seen on the American stage have been made by Herrmann, and the finer costumes of all the later Daly productions are from his hands, while Modjeska and others perfectly familiar with the furnishing ability of foreign costumers have been dressed by him for their most ambitious parts. At the present time Herrmann is making costumes for James O'Neill to be used in a production of Hamlet; for Walker Whiteside's coming productions of Richelieu, Richard III., and other plays, and for the appearance of Kathrine Clemmons in A Lady of Venice. Perfectly familiar with the costumes of all periods, with an extensive library on all subjects that pertain to his art, Mr. Herrmann designs costumes for all purposes with historic accuracy. The period of Miss Clemmons' play is of the fifteenth century, and Mr. Herrmann is designing and making dresses for this attraction that for richness and beauty have perhaps never been surpassed in a drama of this kind. They are, in fact, so elaborate that the costumer may display them publicly when he has finished them.

TONY PASTOR'S RETURN.

When Tony Pastor stepped off the *Teutonic* last Wednesday he was greeted by a crowd of friends. He had been abroad on his annual Summer tour, and appeared as well as ever. To a MIRROR reporter he said:

"I have secured some of the best talent in Europe for my theatre the coming season. This is a great year for vaudeville, and I think I have engaged as many first-class artists as any manager in the business.

"I am not exaggerating when I say that Vesta Tilley is the greatest music hall artiste in England. She is the queen of the male impersonators, and I believe she will prove a revelation and a sensation when she appears. Then I have Lilly Langtry—not the Jersey Lily—a young and beautiful woman who is an artiste as well. Mlle. Duclerc, the reigning star of the Paris vaudeville stage, is on my list, and so is Lizzie Collins, a sister of Lottie. Nellie L'Estrange, a serio-comic singer, is now performing at my theatre, and is a good card.

"I expect a lively season in spite of the financial trouble. I think it will blow over. The people must have amusement, and I have plenty of talent on my books to furnish it. Besides those I have mentioned, I have under contract Vesta Victoria, who is popular here; Bessie Bonehill, whom everybody knows; Florence Pendley, a bright young serio-comic; the Preston Sisters, clever change artistes; Clark and Conway and Miss Conway, eccentric comedy and character sketch artists; the Lynn Sisters, a trio of dancers and singers; Daisy De Roy, topical singer; Lina and Vani, eccentric novelty act; Mlle. Bertoldi, head-balancer and contortionist. Of the old standbys I have Frank Bush, J. W. Kelly, the rolling mill man; Ward and Vokes, and the Hengler Sisters, who are the pets of the Vaudeville Club and the present society fad at Newport.

"I think that array ought to catch the public. And let me say to THE MIRROR'S readers that salaries are higher, if money is tight."

HOW DID IT ORIGINATE?

Last week THE MIRROR asked if any of its readers could give the correct definition of the term "hamfatter," and trace its origin. Several answers to this query have been received, and they show that there is a considerable difference of opinion respecting the word.

John T. Huntley, the veteran minstrel who now keeps the popular Harbor Island House, at Mamaroneck, N. Y., sends the following information:

To the Editor of the Dramatic Mirror:

SIR.—We of the burnt cork profession used the term "hamfatter" away back in the '50's, and it was applied to the rough element of minstrels who would get together, make up a "band,"—say of five or six—post their own bills, "bilk" the hall man and the landlord, and then "skip." These were termed "hamfatters," "fly-by-nighters," etc. The "Hamfat Man" song was composed, I think, by Walter Bray and was first sung in 'Frisco in 1860. That was long after "hamfatters" were known. The Bowery in the early days of minstrelsy turned out many "hamfatters." JOHN T. HUNTLEY.

Mr. Huntley's account of this word upsets the "Century Dictionary's" statement that the term was derived from the song to which our correspondent refers. But that there are others in the profession that agree with the authority in question the following letter goes to show:

To the Editor of the Dramatic Mirror:

SIR.—In your issue of this week you request your readers to give what information they can as to the origin of the term "hamfatter."

Years ago previous to the introduction of the neat song-and-dance by Billy Emerson, Bobby Newcomb, and others, negro performers, indulged in an extravagant type of song-and-dance and the most popular songs befitting that idea were "Nancy Pat" and "The Hamfat Man." The latter was immensely popular until the neat song and dance came in, and then song and dance men were classified either as "hamfatters" or "neat" song-and-dance men, merely to indicate their different styles of performance.

Later on the term was used to express, for instance, that the performer was behind the times. It was original with and peculiar to minstrelsy. Later it drifted into use among theatrical people who have since used it to express almost any idea of unfitness in each other.

I was in the profession at the time "The Hamfat Man" was first sung by the original (H. Vivian Osborne) and I am fully conversant with the origin and development of the term.

Yours sincerely, LOUISE MITCHELL.

J. R. Furlong sends still another account of the beginning of the word. He writes as follows:

To the Editor of the Dramatic Mirror:

SIR.—I remember reading, some years ago, an account of the origin of the word "hamfatter." In the days when "shapes" were unknown it was a common practice for those whom nature had not endowed with good calves to their legs, to take the skin of a ham, cut it in the shape of a heart and use it to pad the said portion of their limbs. Hence, "hamfatter." Truly yours, J. R. FURLONG.

A veteran actor, who is now filling an engagement in Chicago, sends the following explanation:

To the Editor of the Dramatic Mirror:

SIR.—The term "hamfatter" is, as was, used by negro minstrels to denote a bad or amateurish song-and-dance man, and is derived, as the "Century Dictionary" says, from an old song called, "The Hamfat Man." This song was originally sung by a performer named Campbell about thirty years ago, and became so popular that nearly every burnt cork artist in the country, good, bad and indifferent, took a hack at it, so to speak. In this manner hamfatter became a term of contempt for a cheap kind of performer, being sometimes shortened into the expression "ham."

Yours respectfully, SUPERFLUOUS LAGS.

Colonel T. Allston Brown defines the word for THE MIRROR as "A low-class actor, variety performer or minstrel."

MRS. LANGTRY'S NEW PLAYS.

A MIRROR reporter met Joseph Reynolds at the Gilsey House on Monday and obtained the latest details in connection with the forthcoming tour of America that Mrs. Langtry will make under his management.

"I have booked Mrs. Langtry's tour up to January," said Mr. Reynolds, "but I have made no arrangements for her appearance anywhere after that, for the reason that she wishes to decide for herself what cities she will play and at what season of the year. It is likely, too, that she will rest every now and then.

"The opening date is at the Hollis Street Theatre, Boston, in the middle of September; but Mrs. Langtry now writes that she does not wish to appear until a month later, so I shall attempt to change her time at the Hollis.

"Her engagement in New York will last for a month, beginning Thanksgiving week, at the Star Theatre. She will follow the Kendals and Joe Jefferson at that house."

"She will play A Wife's Peril, Lady Clancarty, As In a Looking Glass—the only good adaptation of the novel—and she will stage four new plays, several of which she has acted since her last trip to America."

Mrs. Langtry will sail early in September and will bring over a company from England.

Manager Mart Hanley is enjoying the breezes at Spring Lake Beach, N. J., with Edward Harrigan and Mrs. Harrigan. Manager Hanley will next Spring put combinations in Harrigan's Theatre, beginning the first Monday in March. Negotiations are now pending with prominent attractions. The regular season of this house will open on Monday, Aug. 21.

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A THEATRICAL INDEX.

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CHICAGO.

Auditorium ..... Averill
Chicago Opera House ..... Al. Hayman
Casino ..... Hoyt's Comedy
Columbia ..... Lillian Russell Opera Co.
Grand Opera House ..... Sol Smith Russell
Hooley's ..... R. S. Willard
McVicker's ..... Jessie Thompson
Schiller ..... The Girl I Left Behind Me

BOSTON.

Park ..... The Golden Wedding
Tremont ..... Pauline Hall Opera Co.

PHILADELPHIA.

Grand ..... Bluebird Grand Opera

WASHINGTON.

National ..... Shaw's Comedy Co.

ST. LOUIS.

Schmidt's Garden ..... Reed Opera Co.
Uhrig's Cave ..... Spencer Opera Co.

ST. PAUL.

Grand ..... Jacob Litt's Players
Metropolitan ..... Wilbur Opera Co.

MINNEAPOLIS.

Bijou Opera House ..... Jacob Litt's Stock
Grand ..... Calhoun Opera Co

SAN FRANCISCO.

Baldwin ..... Seven-day
California ..... A. P. Harrell
Stockwell's ..... Stockwell's Co.

CLEVELAND.

Jacobs' ..... Huntsberger's Opera Bouffes

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Stockton Park, N. Y.: Park Theatre, July 17-31, Aug. 7-31.
Cortland, N. Y.: Star Temple Theatre, Sept. 4, 5 October 2, 3.
St. Johns, N. B.: St. John Opera House, July 31-August 5 and Sept. 25.
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SPECIAL.

I have been informed by Mr. Wm. A. Brady, the manager of "The New South," that "circumstances have arisen which will prevent the production" of that play at the

14th St. Theatre

"during the two weeks commencing August 14, 1893."

This means that Mr. Brady intends to break a contract with me dated May 1, 1893, for the two weeks' time above mentioned. He has offered me as a substitute for the play contracted for "Sport McAllister," "After Dark," and the Boxing Kangaroo. As I don't care to open my season with either of the plays, and as I am not dealing in Boxing Kangaroos, Mr. Brady's failure to fulfil his contract with me forces me to announce

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